


DEVELOPMENT OF MOTHER-DAUGHTER FASHIONS
BY ADAPTING COMMERCIAL PATTERNS

by 

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B.S., Kansas State University, 1960

A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles,
and Interior Design

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1969

Approved by:

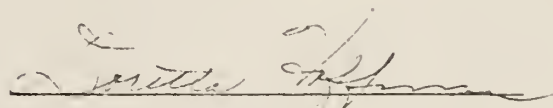

Major Professor

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ACKNOWLEDGEMENTS

The author wishes to express her appreciation to Mrs. Helen L. Brockman for her helpful suggestions and guidance in the preparation of this thesis, to Dr. Doretta Hoffman, Dean of the College of Home Economics, and Dr. Dorothy L. Harrison, Professor of Foods and Nutrition for serving on the Advisory committee.

The work for this project could not have been completed without the support of the author's family. To her parents, her sister, and her two children go heartfelt thanks.

THE PROBLEM

Clothes not only give the wearer a source of much pleasure but add tremendously to the attitude of self-confidence. Having clothes that others admire, envy, and imitate gives the wearer a feeling of importance (Hurlock, 4).

Psychologists consider clothing to be a symbol of security, an extension of self, a way of identifying with someone, and thus a means of satisfaction. For children, growing up is difficult because of the many adjustments they must make to the adult world. For this reason, identifying with adults through apparel may make growing up easier (Read, 12). One pleasant way to accomplish this identification is with mother-daughter fashions.

Mothers and daughters who desire to wear apparel through which they can express identification must either choose look-a-like clothes in retail stores, or the mother must make them from mother-daughter commercial patterns, develop original ideas, or adapt available patterns by incorporating look-a-like features.

Statement of the Problem

The object of this project was to show primarily by sketches and pattern diagrams practical ways in which the home sewer can use various commercial patterns to develop mother-daughter fashions. Three fundamental tools of dress design were used separately and in combination: (1) fabric, (2) trim, and (3) styling or garment structure.

Review of Literature

An effort was made to obtain information on the availability of mother-daughter fashions. Statistics were not found on the production and sale of mother-daughter fashions at the national level. Walter Mankoff, assistant director of research at International Ladies' Garment Workers' Union stated in his reply to a letter of inquiry, "So far as I know there are no statistics available on the production and sale of mother-daughter fashions" (Mankoff, 7). From correspondence with The Apparel Research Foundation, no statistics were available, but the suggestion was made to contact the American Apparel Manufacturers Association. Women's Wear Daily also was contacted about possible statistics on availability of mother-daughter fashions. No replies have been received at this time from either of the above mentioned sources.

The December pattern books of leading companies showed few mother-daughter patterns as compared to total selections. Together, Simplicity, McCall's, and Butterick showed only twenty-five labeled mother-daughter fashions (Table I). Vogue no longer has a children's line. The limited number of commercial patterns put out by those

TABLE I
PATTERN OFFERINGS BY LEADING PATTERN COMPANIES
DECEMBER 1968

Company	Total Selection of Patterns	Mother-daughter Patterns
Simplicity	719	12
McCall's	499	12
Butterick	750	1

companies is shown by pattern number in Table II, appendix A. On the basis of the small number of mother-daughter patterns available letters were sent to the companies to ascertain reasons for such limited offerings but there was only one reply, from Butterick. Alice Parent, in charge of Butterick Customer Service, answered, "It seems to be more practical for a mother to select an adult style that she personally prefers, and a child's style her daughter prefers, and to make the two patterns in the same fabrics with the same trimming" (Parent, 9).

In a survey of two Kansas community ready-to-wear departments no mother-daughter fashions were found for sale. However, in a search through catalogues of J. C. Penny, Sears, Roebuck and Co., and Montgomery Ward eight selections were found in special sale books (Table III, appendix A; Pennys, 10 and 11; Sears, 13 and 14; Wards, 21 and 22).

In spite of the development of the ready-to-wear industry there is still strong emphasis on home sewing. An article in *Women's Wear Daily* indicated that possibly two out of every five garments on the street are home sewn (Butterfield, 2). Because of the extremely few mother-daughter fashions available for purchase, ready-to-wear or commercial patterns, those interested in this type of costume will have to rely on developing them at home.

There is no sense of pride and accomplishment greater to the home sewer than that she gets from creating garments for herself and her family (Tanous, 19). Considerable material has been produced on fashion design for women but much less for children. None was found that dealt specifically with ways in which the home sewer could make look-a-like adaptations of commercial patterns.

Theoretical background material pertinent to the development of mother-daughter apparel is available from a number of sources. Practicality, beauty, and fit are generally accepted as guides in selecting

clothing styles (Tanous, 20). Practicality is based on appropriateness for occasion, balanced by the care that is required (Lapick, 5). Beauty, which is created through an understanding of the art elements, results in the wise use of the art principles (Brockman, 1; Sturm, 18). Proper fit is best accomplished by making the pattern to the measurements of the individual wearer (Tanous, 19).

The psychological effects of mother-daughter fashions were sought through readings recommended by the Department of Family and Child Development at Kansas State University and a request to The Americana Institute (MacDonald, 6). Little information was found in the literature dealing with the mother-daughter dress alike situation. Through personal experiences it has been learned that at times in some young girls lives there is a definite desire to have mother-daughter fashions. Much pleasure is received by both mother and daughter in planning such combinations and there is a great feeling of satisfaction when wearing them.

PROCEDURE

Look-a-like fashions were created by adapting commercial patterns to offer opportunity for the home sewer to use her abilities in choosing and handling fabric, applying trim, or even altering the styling of the garment. Projects, as depicted, were planned to give ideas to others or inspire them to create fashions in good taste, rather than just copying verbatim from a pattern.

The subjects for this project were a daughter, age 8, Girl's size 12 and a mother, age 30, Misses' size 16 for whom the mother-daughter fashions were developed. These subjects were chosen in order to have actual people in mind when developing each set of designs. In addition, the two subjects were conveniently available. The project offered the challenge of keeping a "chubby" size 12 looking like a girl her age and still providing a means of identification with a mother 22 years older.

General Procedure for the Project

Eighteen pairs of commercial patterns were used as the basis for this project. The range of garment types included:

1. one-piece dress with natural waistline
2. one-piece dress with lowered waistline

3. shift-type dress
4. two-piece ensemble
5. slacks
6. one- or two-piece pants dress

Application of three selected tools of dress design were made on each of the six garment types. The design tools selected because of their adaptability to look-a-like treatment were: (1) fabric, (2) trim, and (3) styling.

Development Plan for Each Paired Set of Patterns

An illustration of each garment as shown on the commercial pattern envelop was sketched, accompanied by diagrams of the pattern pieces.

A sketch showing an interpretation of the garment after the changes had been made show how each pair of patterns was converted to look-a-like garments.

Pattern changes necessary to achieve the adaptations were made for the trim and styling groups. Those adaptations were made by performing the necessary drafting changes on the full size patterns. The patterns then were reduced to centimeter scale (one centimeter equals one inch) for presentation purposes. A brief explanation of the step-by-step procedure accompanies each adaptation step.

Selected Bases for Coordinated Styling

The achievement of a harmonious ensemble depends on the inter-relationship of the three tools of dress design, fabric, trim, and styling and their combined relationship to the individual wearer. In order to present the material in this project in as useful manner as possible, each pattern adaptation has been developed under only one of three headings: fabric, trim, styling.

Companion fabric. Since most home sewers rely on commercial patterns for guides in their work, the simplest way to create look-a-like fashions is to select similar mother and daughter pattern styles and make them in companion fabrics. The patterns may be identical in structural lines, or they may be similar. The look-a-like illusion is created by cutting corresponding pattern pieces out of the companion fabrics (Adaptations 1 through 6).

Companion trim. Creating look-a-like fashions by using the same or companion trim may also be a simple process, particularly when similar mother and daughter patterns can be found. Many attractive trims are available on the market or the seamstress can make her own. Therefore this method of attaining look-a-like fashions is feasible (Adaptations 7 through 12).

Look-a-like styling. The home sewer can use patterns she has on

hand or purchase patterns that can be adapted to the desired style.

Then, by making suitable changes in the pattern pieces she can develop adequate look-a-like patterns (Adaptations 13 through 18).

Outline of Adaptations for Coordinated Styling

Adaptations 1 through 6 -- FABRIC

Slacks outfit -- Checked with plain

Two-piece ensemble -- Plaid with plain

Dress with lowered waistline -- Geometric figured with plain

Pants dress -- Striped with plain

Dress with natural waistline -- Scaled dotted

Shift-type dress -- Reversed dotted

Adaptations 7 through 12 --TRIM

Two-piece ensemble -- Embroidered band

Shift-type dress -- Ruffles

Dress with natural waistline -- Tucks

Slacks outfit -- Flaps and top stitching

Pants dress -- Combination belt and pockets

Dress with lowered waistline -- Neckband and hipband

Adaptations 13 through 18 -- STYLING

Slacks outfit -- Full length back opening in smock top

Shift-type dress -- Front band with V point

Dress with lowered waistline -- Yoke and pockets

Pants dress -- Lowered waistline with pleat overlap in skirt section

Dress with natural waistline -- Band collar, button tab and belt

Two-piece ensemble -- Chanel-type jacket

Suggestions for Use in Adapting Commercial Patterns

Use professional equipment

- . Use tracing paper or tissue paper. It is easier to work with than opaque paper. It is also easier to fold and store.
- . Use a plastic see-through ruler. It is easy to work with because it enables you to see exactly what you are measuring.

Use professional methods

- . Make changes inside the seam allowance by cutting off seam allowances and then making desired changes on the pattern. Be sure to allow for the seam allowance when cutting out the garment.
- . Cut the adapted pattern in muslin and try it on the wearer before cutting the fabric.

Use imagination

- . Keep in mind when creating look-a-like fashions that the two wearers have individual personalities and the garments need not be identical.

SUMMARY

SUMMARY

Much pleasure is received by both mother and daughter in planning look-a-like fashions and there is a great feeling of satisfaction when wearing them. Look-a-like fashions are hard to find in ready-to-wear departments or in commercial patterns. Mothers can develop original patterns, but few have adequate training to do this. The best solution, then, is to develop look-a-like fashions by adapting commercial patterns.

The most feasible way of creating look-a-like fashions is to make garments of companion fabrics. Another relatively simple way to achieve the look-a-like illusion is by applying companion trim to similar patterns. Yet another method of developing look-a-likes is by making simple styling changes. This procedure, perhaps, offers more opportunity for the seamstress to display her creative talents. Examples of each of these adaptations are shown in original sketches in Appendix B.

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APPENDIX A

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INTERNATIONAL LADIES' GARMENT WORKERS' UNION

17

AFL-CIO

1710 BROADWAY • NEW YORK, N. Y. 10019

November 11, 1968

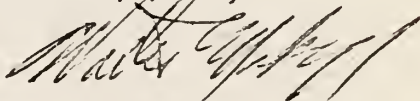
Mrs. Helen Bortz
M-3, Jardine Terrace
Manhattan, Kansas 66502

Dear Mrs. Bortz:

This is in response to your letter addressed to
Mr. Nesselroth regarding mother-daughter fashions.

So far as I know, there are no statistics available on
the production and sales of mother-daughter fashions. It is
possible that some of the trade publications have some
material on the subject. For example, you might try contacting
Women's Wear Daily, 7 East 12 Street, New York, N. Y. 10003

Sincerely yours,



Walter Mankoff
Assistant Director
of Research

WM:ba
opeiu 153



THE APPAREL RESEARCH FOUNDATION, INC.

18

1120 CONNECTICUT AVENUE, N.W., SUITE 823, WASHINGTON, D. C. 20036 • PHONE 223-2517

November 8, 1968
(dictated November 6)

Mrs. Helen E. Bortz
M-3 Jardine Terrace
Manhattan, Kansas 66502

Dear Mrs. Bortz:

Thank you for your letter of November 1 requesting information concerning mother-daughter fashions.

Unfortunately, the Apparel Research Foundation is not at this time in a position to supply any data of this sort, since we are strictly technical and basic research oriented. If you have not already contacted the American Apparel Manufacturers Association at 2000 K St., N.W., Washington, D. C., I would suggest that you do so since they lead the association field in statistical gathering. I must hasten to warn you though they might not have this information but it would certainly be worthwhile in contacting them just in case.

I wish you success in your project and regret that we were not able to help you with it.

Cordially,

Michael J. Stewart
Administrative Assistant

MJS:cd

BUTTERICK

PATTERN SERVICE

161 SIXTH AVENUE NEW YORK, N. Y. 10013

19

December 6, 1968

Mrs. Helen E. Bortz
M-3 Jardine Terrace
Manhattan, Kansas

Dear Mrs. Bortz:

Thank you for your letter asking our assistance in your project concerning mother-daughter fashions.

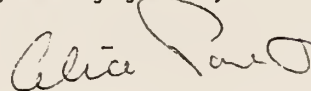
In recent years, neither our Vogue nor Butterick Catalogue has featured mother-daughter styles. In fact, Vogue has no more patterns for children.

It seems to be more practical for a mother to select an adult style which she personally prefers, and a child's style her daughter prefers, and to make the two patterns in the same fabric with the same trimming. Of course, they can select rather similar styles, and this certainly gives the impression of a mother-daughter combination.

We regret that we do not have sales figures or other statistics for you because, as we explained, the mother-daughter combination has been so little used in our Catalogues. We hope that even this information will assist you with your project.

Please let us know whenever we may help you in any way.

Very truly yours,



Alice Parent
Customer Service

AP/bc

January 20, 1969

Mrs. Helen E. Bortz
M-3, Jardine Terrace
Manhattan, Kansas 66502

Dear Subscriber:

We welcome the opportunity to answer your request and enclose a research unit for your study. We believe that the information given or the sources suggested will aid you in securing the facts you require. We will be interested to learn that this report has been helpful.

If you require additional research on any aspect of your subject not covered in this unit, we will be glad to hear from you again. A single specific inquiry accompanied by the customary coupon is invited and it will be serviced as promptly as possible.

It has been a pleasure to assist you.

Very truly yours,

THE AMERICANA INSTITUTE


S. G. Mac Donald
Director

SGM/lbz
Enc.

P.S. Enclosed is our response to the second of two questions you have sent us. Your other question is being researched, and we shall write you about it as quickly as possible.

Although we have checked with various indexes of published books and periodicals, we have been unable to find any listing for articles or publications which would discuss the mother-daughter fashion question in the way you desire.

In response to our telephone inquiry, Earnshaw Magazine, which specializes in children's clothing, was unable to find any recent articles or advertisements on this subject which had appeared in its pages. Fairchild Publications staff members were also unable to help us.

We have found, however, that such clothing is widely available in pattern form. Simplicity Patterns, for instance, have mother-daughter patterns designed for a variety of styles and fabrics. Children's sizes, covered by a single pattern, include, for instance, 4-6, 8-12, 7-14, etc.

A number of copies of the New York Times supplement Fashions of the Times which we have consulted show sisters of varying ages in identical or nearly-identical dresses. A tiny brother and sister wear sailor suits alike except that the brother has dark trousers and the sister a dark skirt. An entire family (mother and girls) have identical negliges suitable for everyone.

Since we have not found published material which will be of real assistance to you, we have queried a number of persons engaged in the clothing business. We have also consulted books concerning the upbringing of children which devote some space to the ages at which girls, especially, have definite ideas about what they want to wear and are desirous of selecting their own clothing.

Insofar as we can determine, this is a highly individual matter.

Identical dresses for mother and daughter, or for one or more daughters, can certainly offer a financial saving if any part of the material used in making them is purchased in the form of a remnant or at a special price. One dress, if badly damaged, can be repaired by sacrificing another. Also, repetition of the same pattern, even in a different size, minimizes some sewing problems.

At an early age -- usually between four and seven -- many girls are delighted to appear in the same dress which is worn by their mothers, as it makes them feel they have taken a long jump toward adult status.

Once this stage is past, however, a child's opinion may go to exactly the opposite extreme. Many brothers and sisters do not wish to dress alike or like their parents. If this is their feeling, it would be extremely unwise to insist upon their doing so.

REFERENCES:

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Garden City, N.Y.: Doubleday & Company, Inc., 1963.

TABLE II

COMMERCIAL PATTERNS LABELED FOR MOTHER-DAUGHTER FASHIONS
LISTED BY PATTERN NUMBER
FALL 1968

STYLE	SIMPLICITY		MCCALL'S		BUTTERICK	
	Misses'	Girl's	Misses'	Girl's	Misses'	Girl's
One-piece dress	7284	7331	8744	8776		
	7163	7235	9201	9186*		
	7083	7112	9000	9003*		
	7203	7279	8953	8973*		
			9179	9194		
Two-piece dress			8706	8707*		
			9295	9303		
			8645	8627*		
			9113	9112		
	6685	6762				
Casual or sports wear	7133	7154	9013	9015*	4699	4698
	7244	7280	9038	9055*		
	6851	6855	9119	9108*		
	6792	7042				
	7046	7107				
Total mother-daughter	7484	7518				
	7170	7188				
	12		12		1	
Total selections	719		499		750	

Misses' sizes 10-16
Girl's sizes 7-14

*Labeled not suitable for chubbies

TABLE III

READY-TO-WEAR MOTHER-DAUGHTER FASHIONS
AVAILABLE IN SELECTED KANSAS STORES
AND IN THREE COMMON CATALOGUES
FALL 1968

STYLE	PENNY'S CATALOGUES		SEARS' CATALOGUES		WARD'S CATALOGUES		LOCAL STORES**	HOMETOWN STORES***
	Misses'	Girl's	Misses'	Girl's	Misses'	Girl's		
One-piece dress	3206653D*	3206547D*	V31J962F*	77J1250F*	ZOT745*	ZOT747*	—	—
Two-piece dress	—	—	—	—	—	—	—	—
Casual or sports wear	1252634B	1252632B	V7J7748F	77J9373F	—	—	—	—
	1260967D	1260330D	V31J3964F	77J1249F	—	—	—	—
	1252808D	12528160	—	—	—	—	—	—

Misses' sizes 10-16

* catalogue numbers

Girl's sizes 7-14

** Personal visits to Kellers, Stevensons, Woodwards, Pennys, Sears, and Petersons
Manhattan, Kansas

*** Personal visits to McDonalds, Jetts, and Jan-Ken
Pratt, Kansas

TABLE IV

PATTERN NUMBER AND COMPANY OF
THIRTY-SIX PATTERNS USED IN THIS PROJECT

PLATE	COMPANY	PATTERN NUMBER
I	Butterick	4845
II	Workbasket	4720
V	Butterick	4973
VI	Simplicity	7747
IX	Simplicity	7969
X	Butterick	4762
XIII	Simplicity	7566
XIV	Simplicity	7548
XVII	Butterick	3022
XVIII	Sue Burnett	8147
XXI	Butterick	5012
XXII	Butterick	4796
XXV	McCall's	9392
XXVI	McCall's	9260
XXXI	McCall's	8852
XXXII	McCall's	9282
XXXVI	Simplicity	7740
XXXVII	McCall's	9083
XLI	Simplicity	8022
XLII	Simplicity	7994
XLVIII	McCall's	9091
XLIX	McCall's	8958
LIII	Butterick	3017
LIV	Butterick	4618
LX	Butterick	4864
LXI	Butterick	4838
LXV	Butterick	5143
LXVI	McCall's	9151
LXXV	Butterick	4975
LXXVI	Butterick	4303
LXXX	Simplicity	7424
LXXXI	Simplicity	7581
LXXXVII	Butterick	4972
LXXXVIII	Simplicity	7722
XCIV	Butterick	4509
XCV	McCall's	8642

APPENDIX B

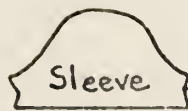
COMPANION FABRICS CREATE LOOK-A-LIKE ILLUSION

ADAPTATIONS 1 THROUGH 6

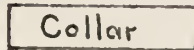
EXPLANATION OF PLATES I AND II

A pair of commercial slacks patterns that have look-a-like adaptability.

PLATE I



Sleeve



Collar

Left collar

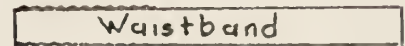
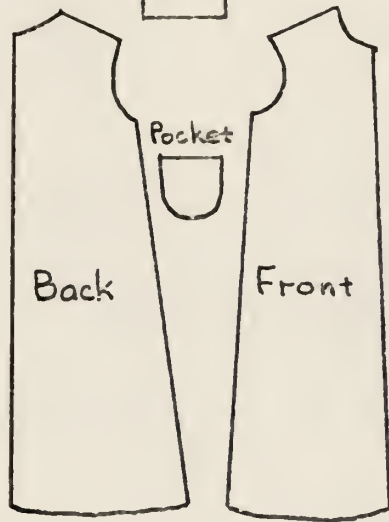


Pocket

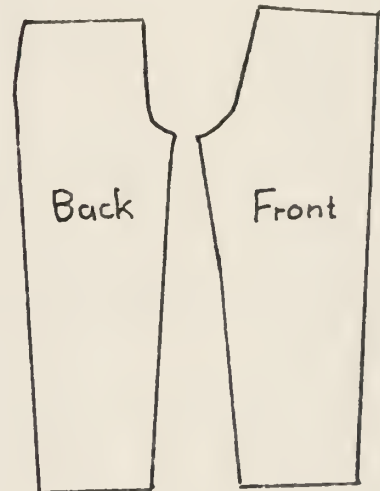


Back

Front



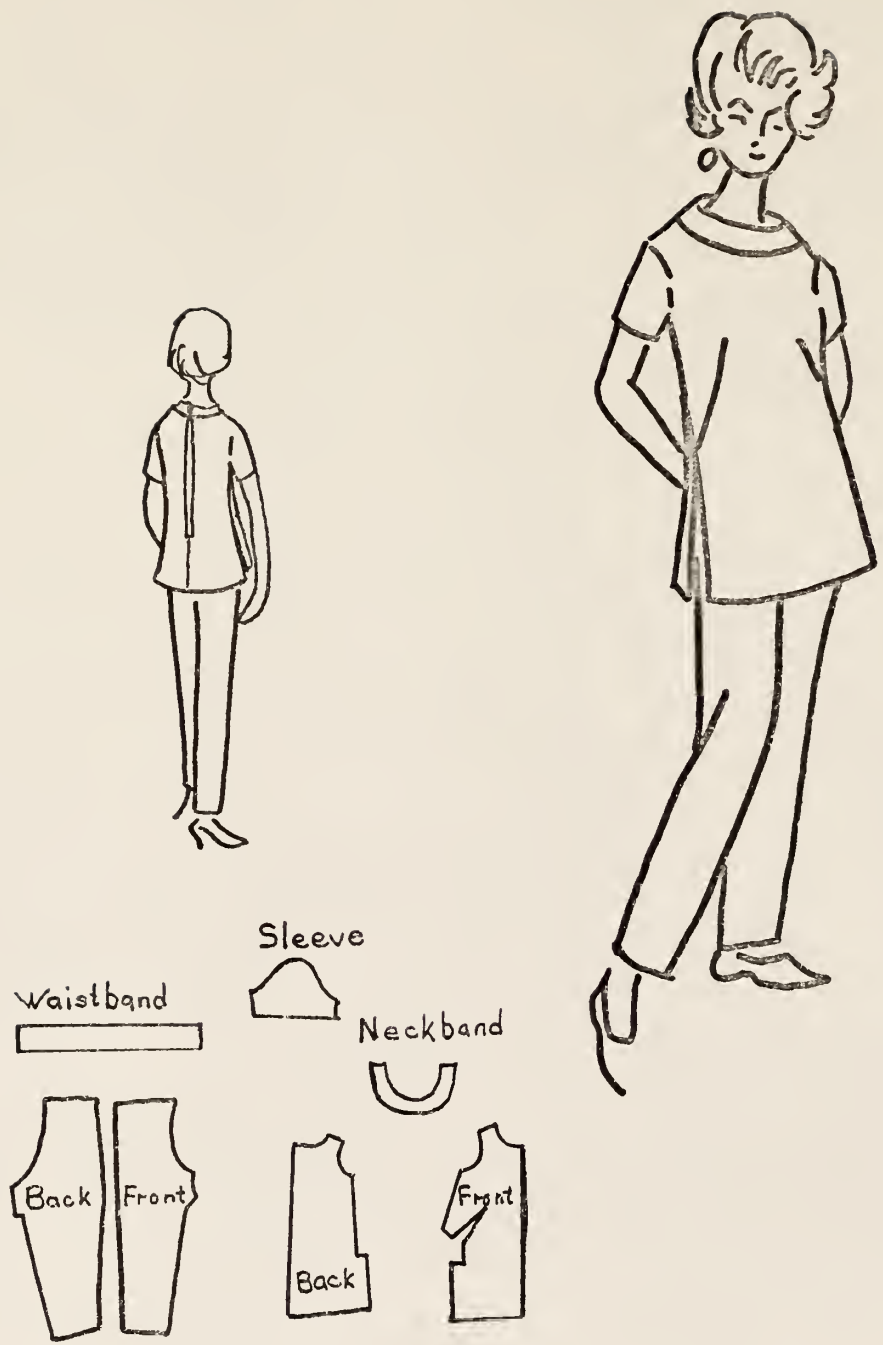
Waistband



Back

Front

PLATE II



EXPLANATION OF PLATES III AND IV

Adaptation for look-a-like effect using checked fabric slacks and neck band trim on tunic tops of plain fabric.

PLATE III

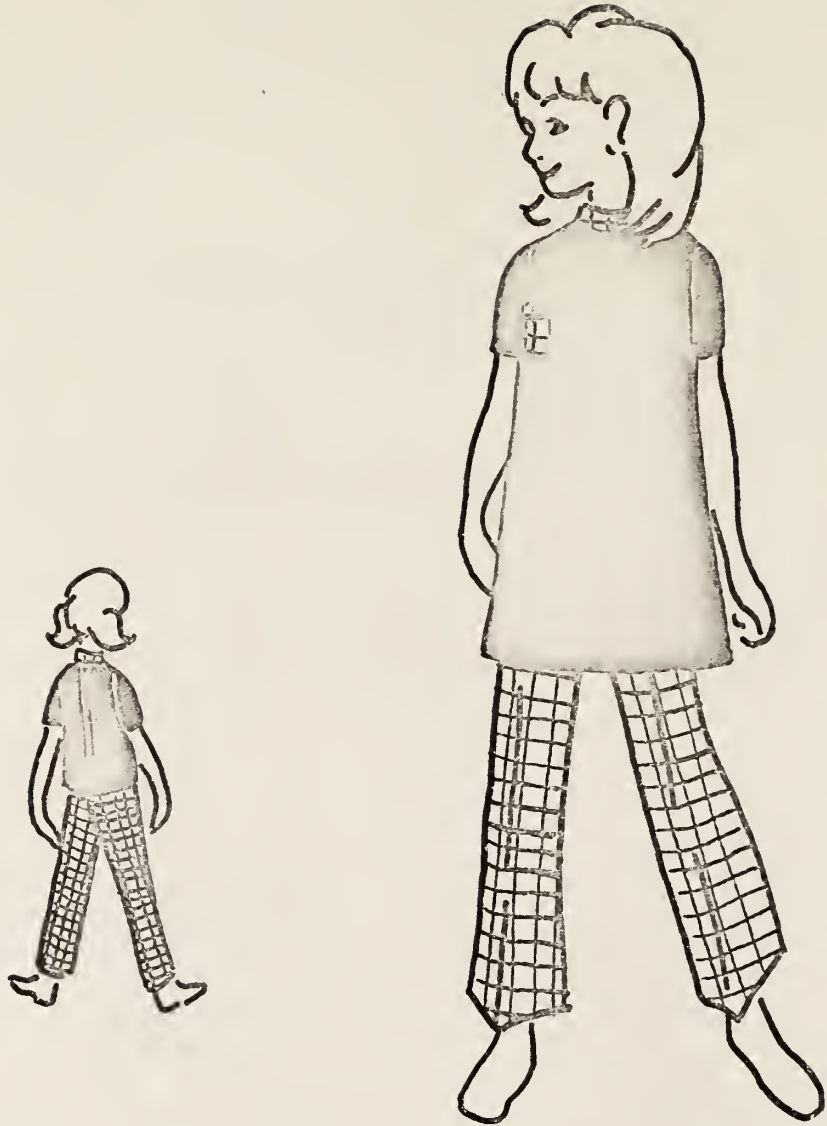
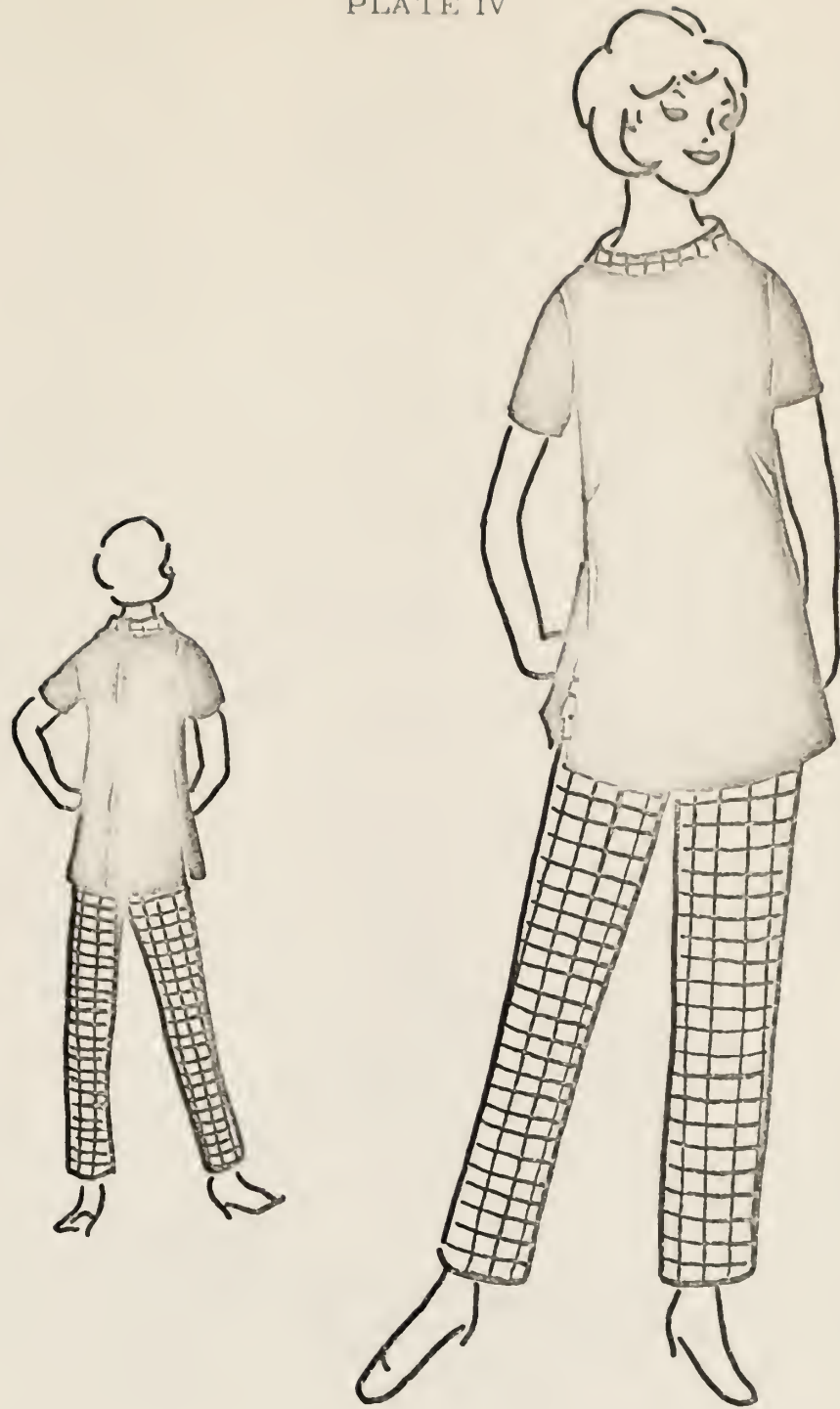


PLATE IV



EXPLANATION OF PLATES V AND VI

A pair of commercial two-piece dress patterns that have look-a-like adaptability.

PLATE V

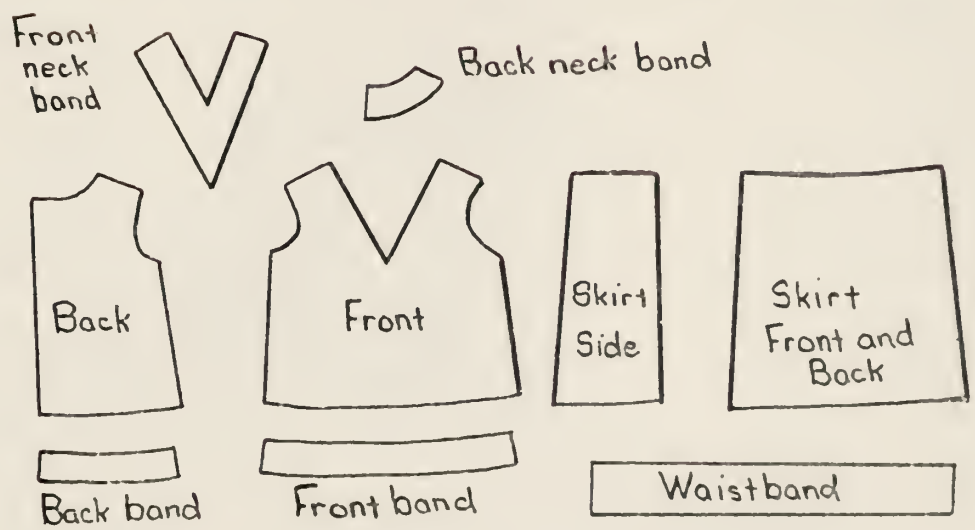
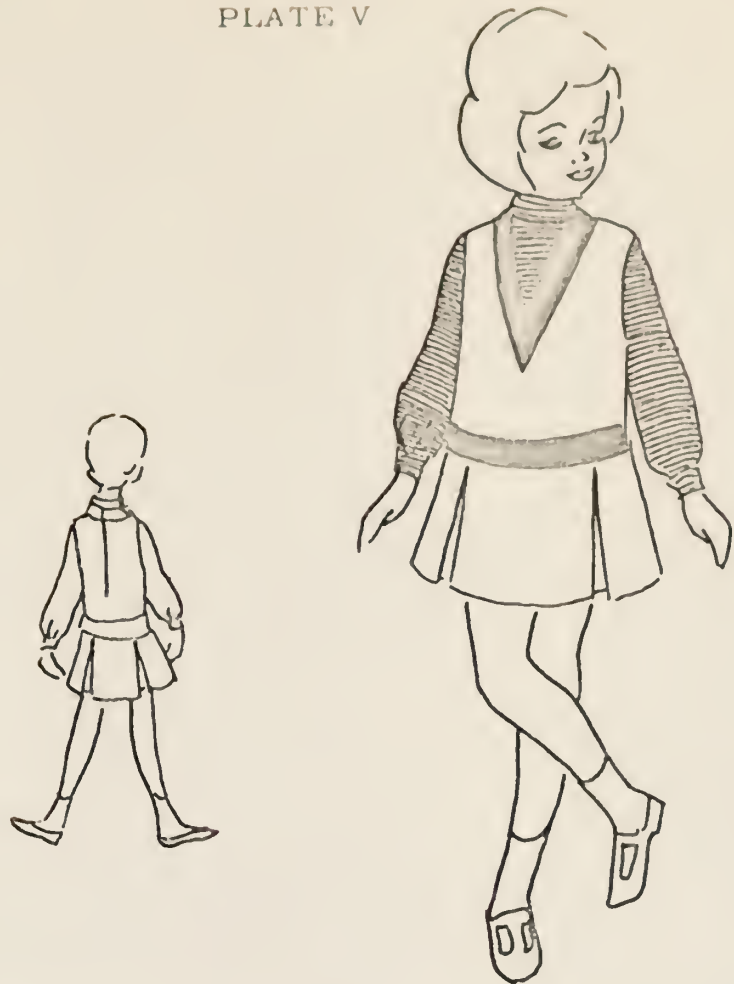
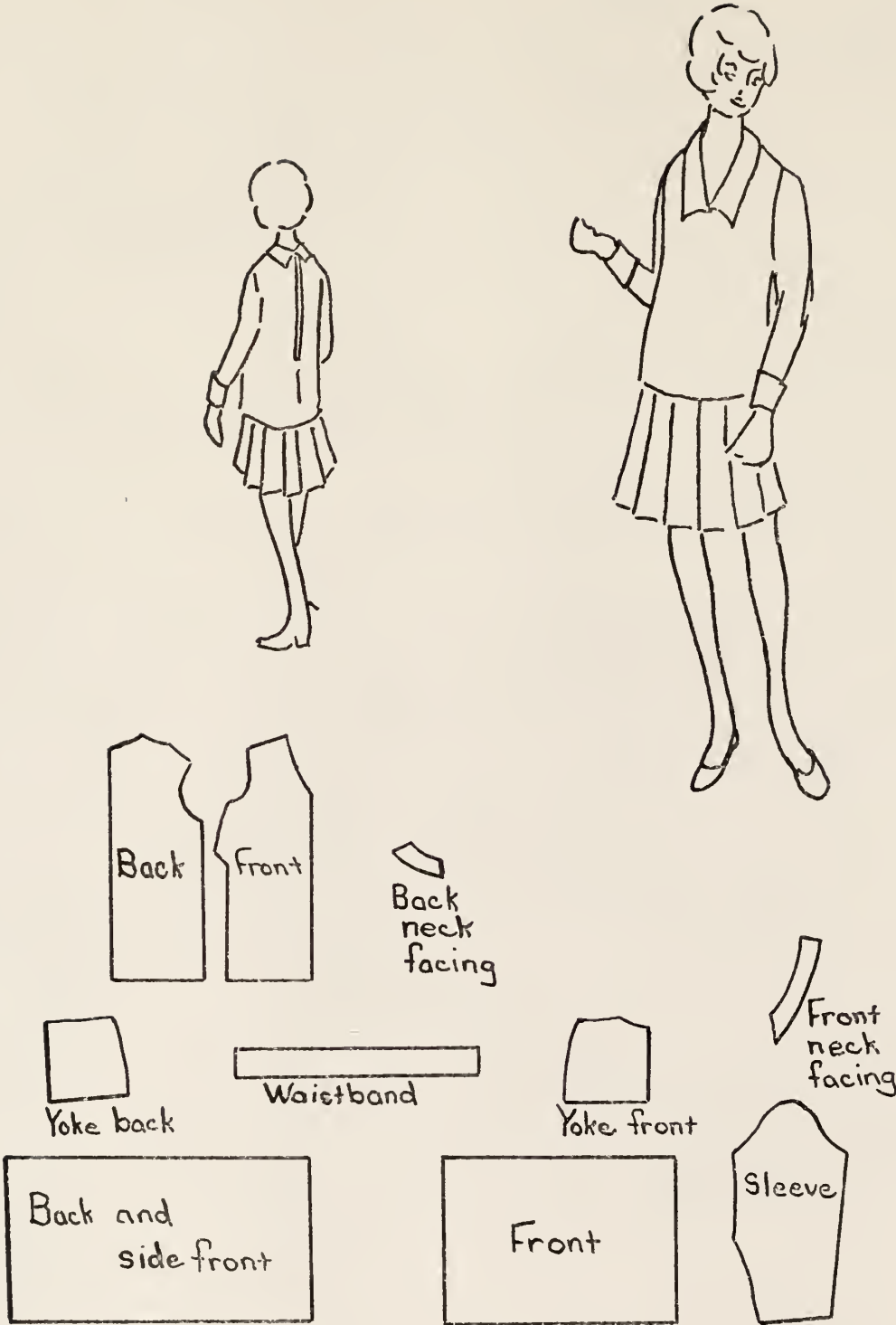


PLATE VI



TRIMMING APPLICATIONS CREATE LOOK-A-LIKE ILLUSION

ADAPTATIONS 7 THROUGH 12

EXPLANATION OF PLATES VII AND VIII

Adaptation for look-a-like effect using a plaid fabric overblouse trimmed with the same plain fabric that the skirts are made of.

PLATE VII

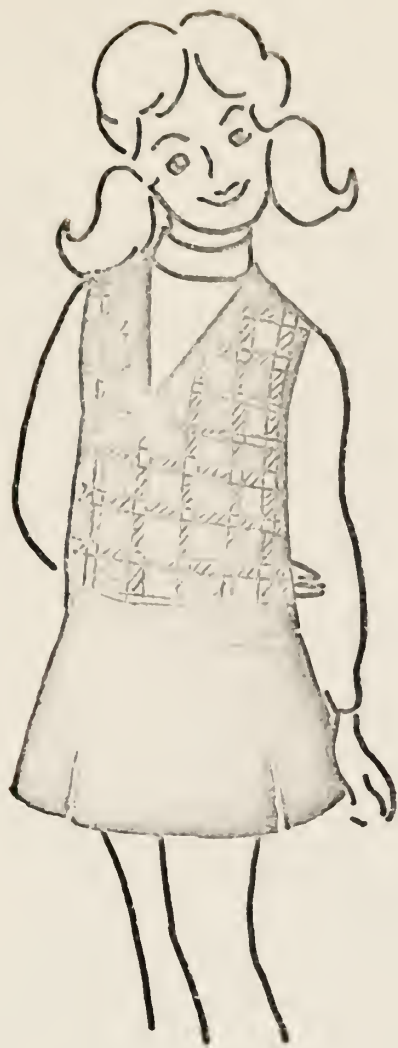


PLATE VIII



EXPLANATION OF PLATES IX AND X

A pair of commercial dress with lowered waistline patterns that have look-a-like adaptability.

PLATE IX

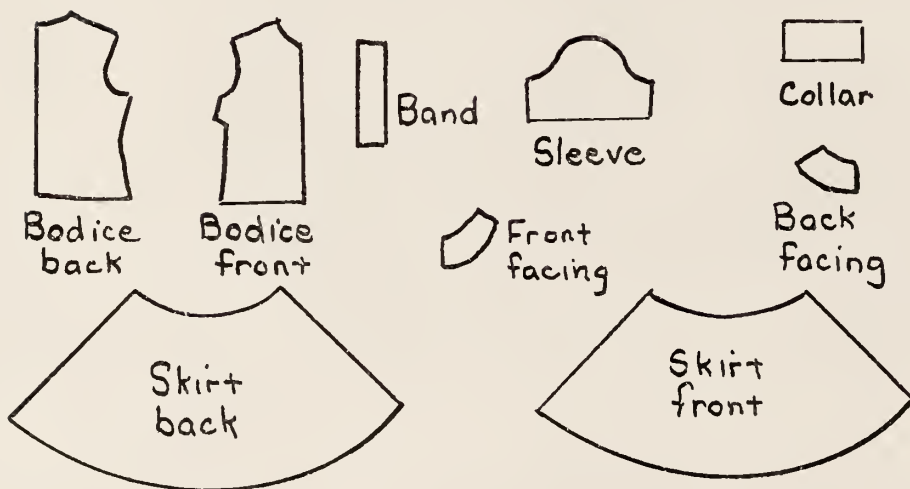
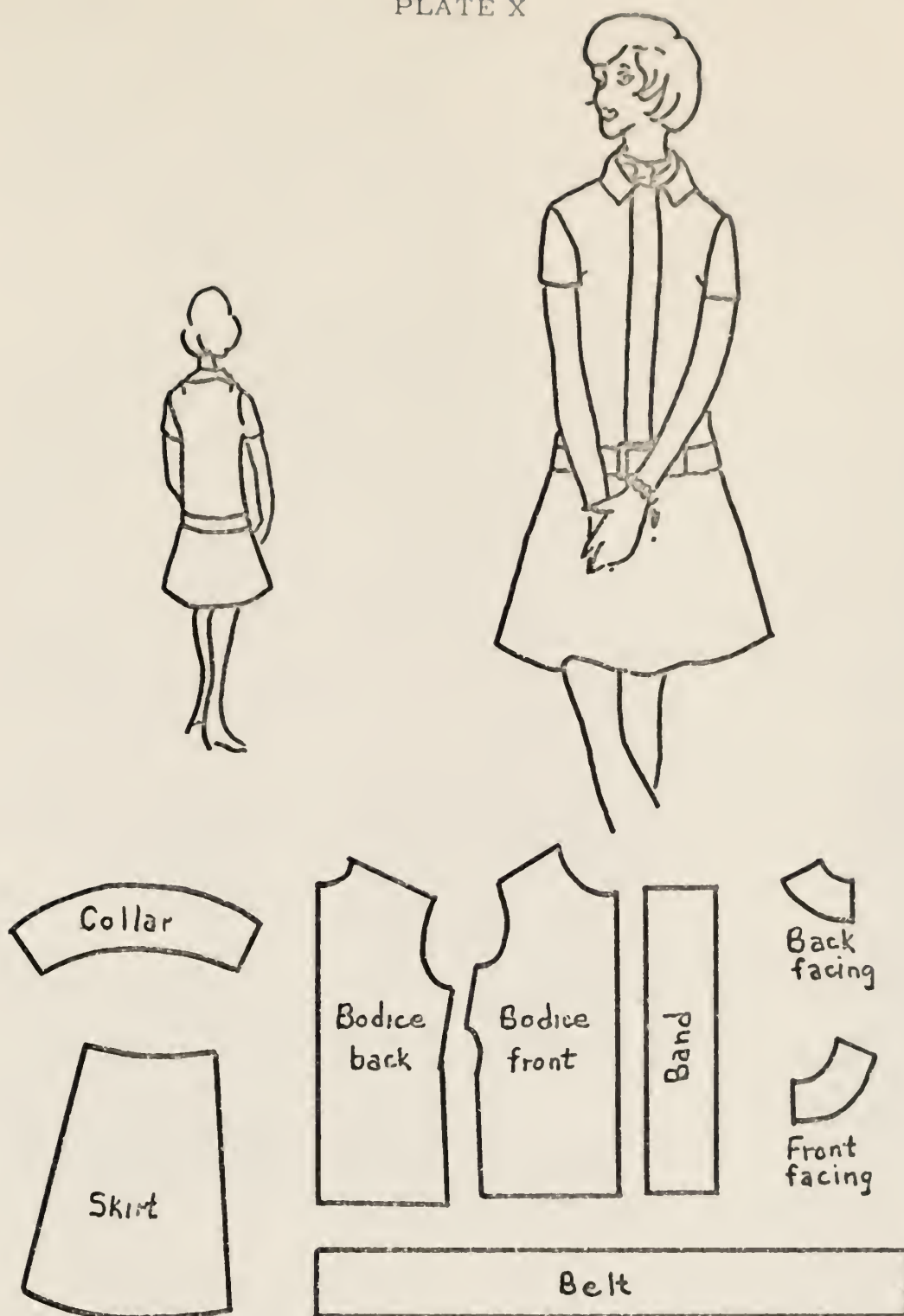


PLATE X



EXPLANATION OF PLATES XI AND XII

Adaptation for look-a-like effect using geometric figured bodice with collar and band of the same plain fabric as the skirt.

PLATE XI

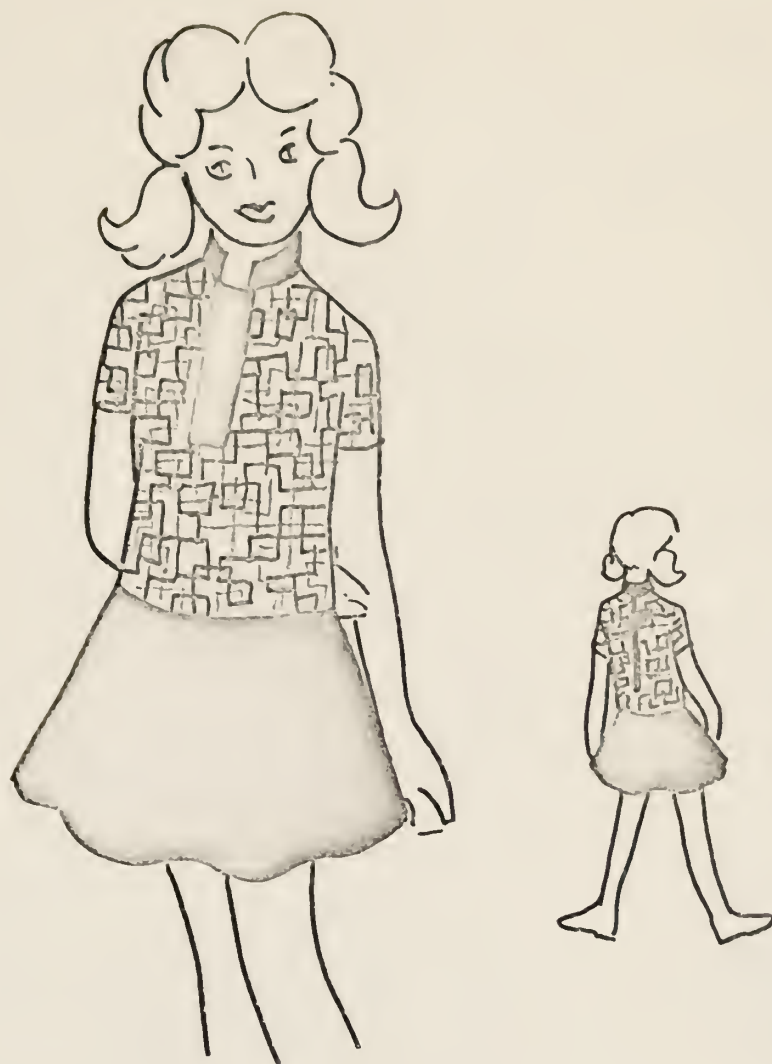


PLATE XII



EXPLANATION OF PLATES XIII AND XIV

A pair of commercial pants suit patterns that have look-a-like adaptability.

PLATE XIII



Blouse

Jacket

Pants

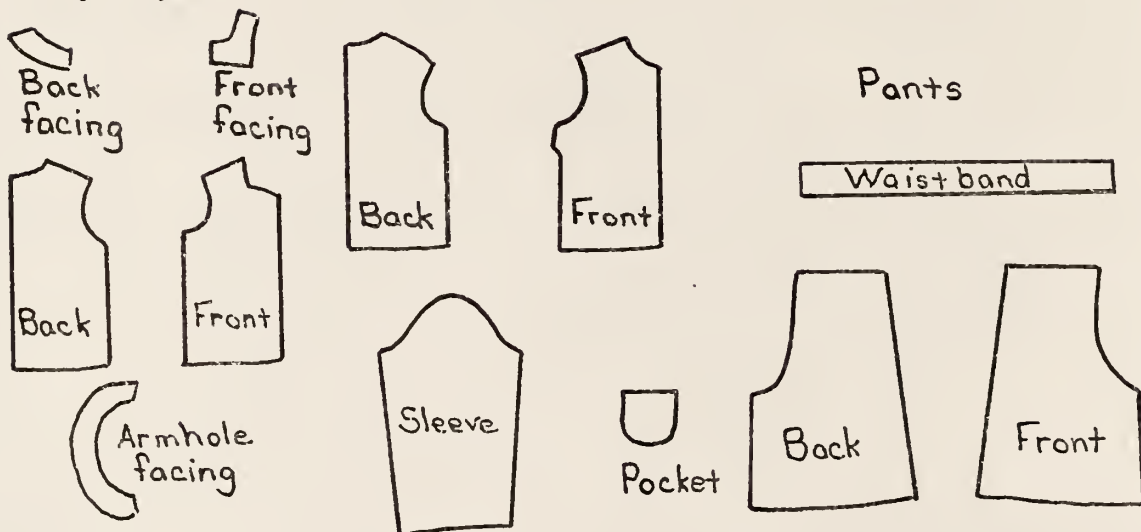
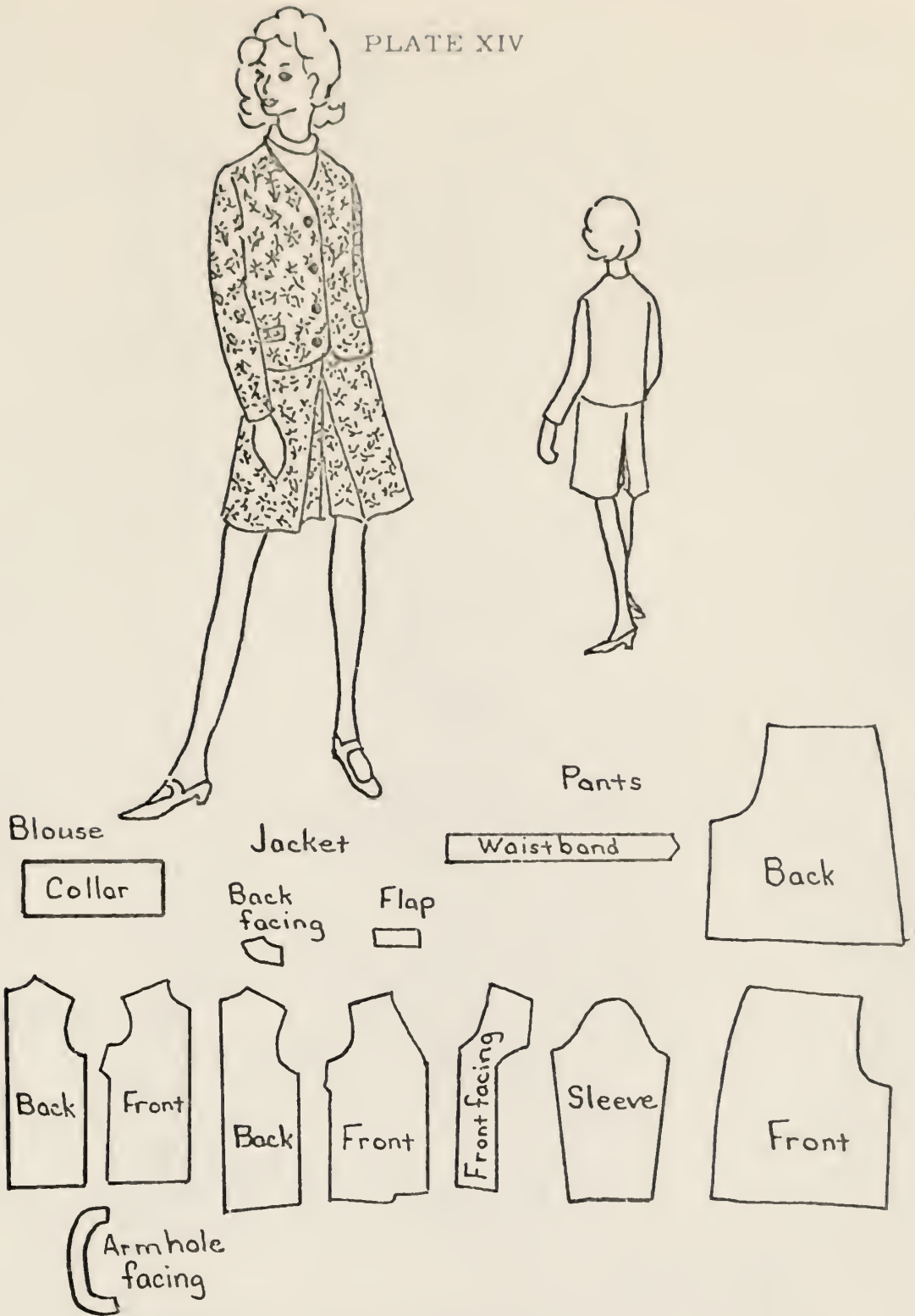


PLATE XIV



EXPLANATION OF PLATES XV AND XVI

Adaptation for look-a-like effect using striped fabric jackets
and pants of a plain fabric.

PLATE XV

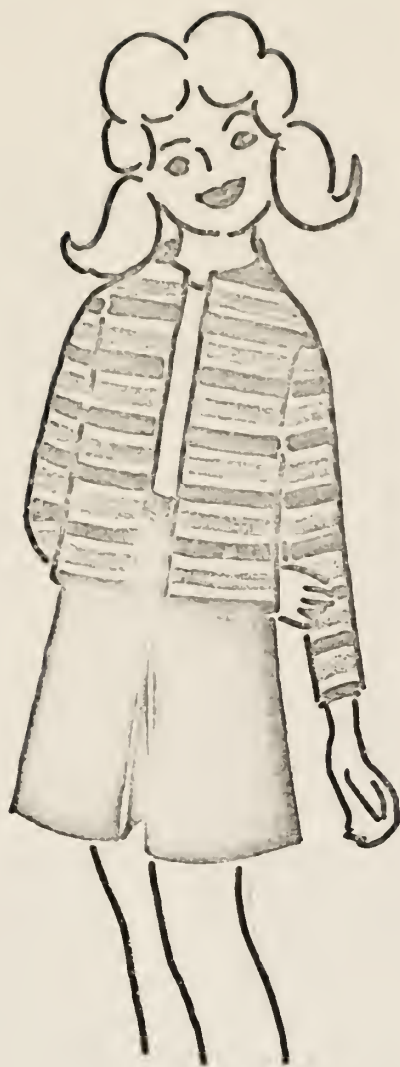
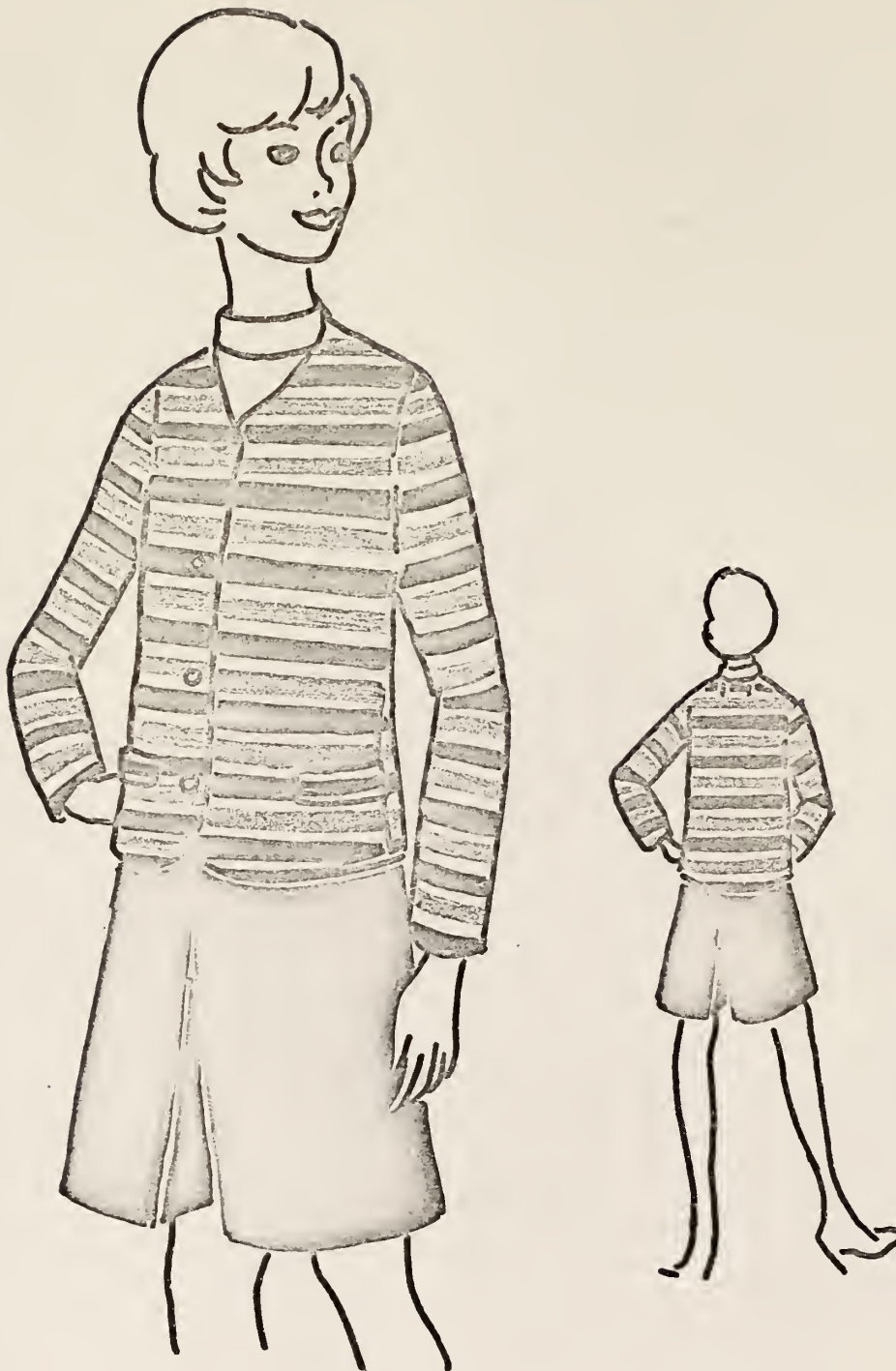


PLATE XVI



EXPLANATION OF PLATES XVII AND XVIII

A pair of commercial dress with natural waistline patterns that have look-a-like adaptability.

PLATE XVII

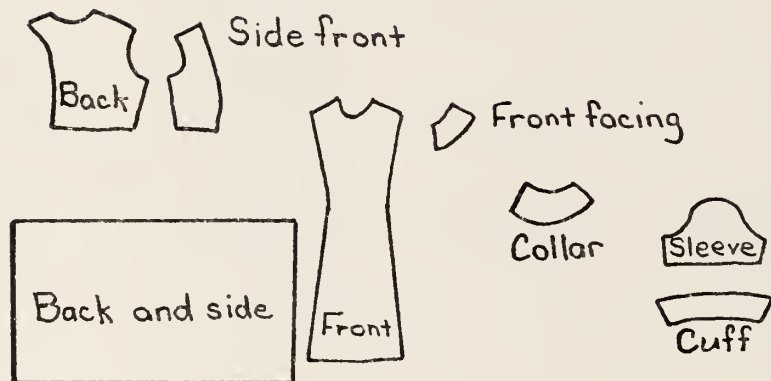
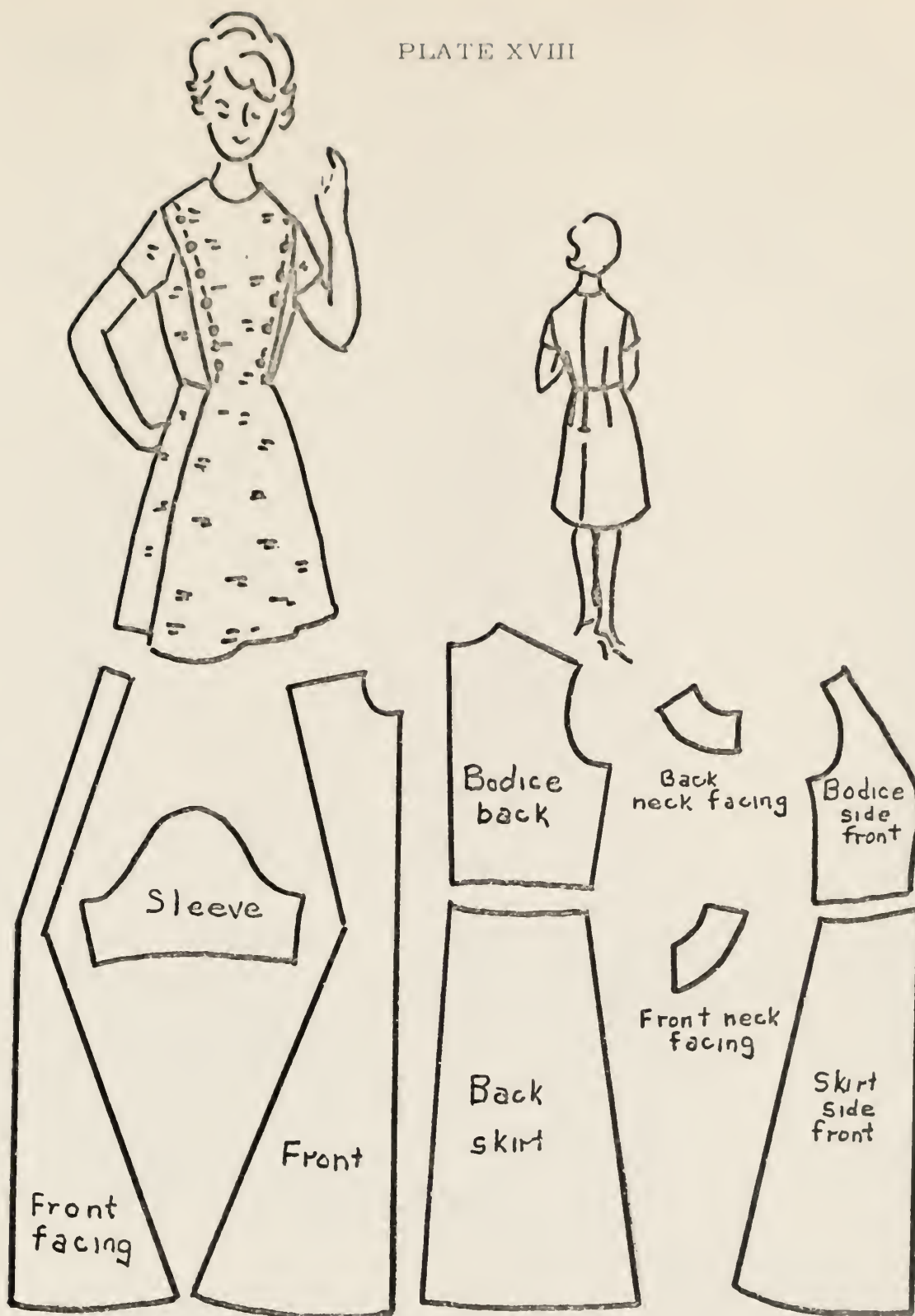


PLATE XVIII



EXPLANATION OF PLATES IXX AND XX

Adaptation for look-a-like effect using scaled or proportioned dotted fabric.

PLATE IXX



PLATE XX



EXPLANATION OF PLATES XXI AND XXII

A pair of commercial shift-type dress patterns that have look-a-like adaptability.

PLATE XXI

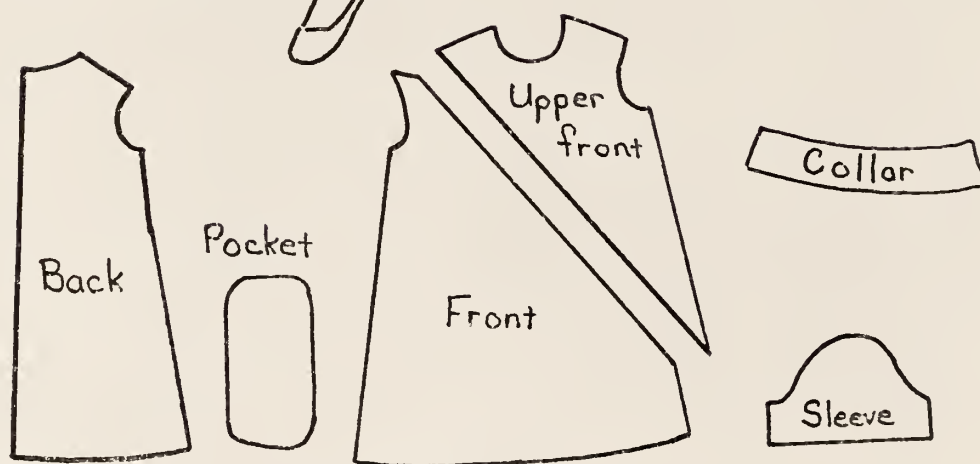
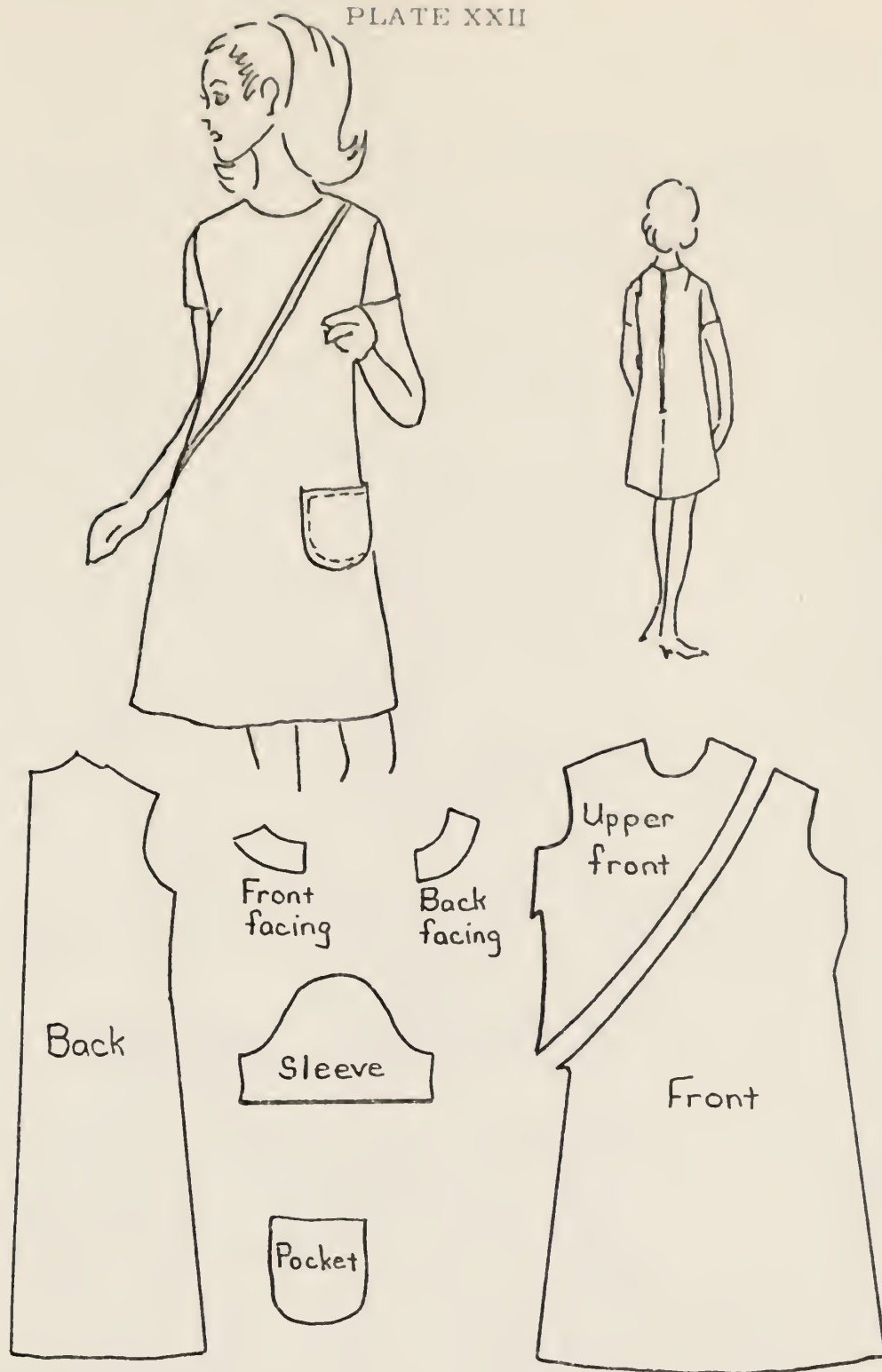


PLATE XXII



EXPLANATION OF PLATES XXIII AND XXIV

Adaptation for look-a-like effect by interchanging the fabric
above and below the diagonal front line.

PLATE XXIII



PLATE XXIV



EXPLANATION OF PLATES XXV AND XXVI

A pair of commercial two-piece dress patterns that have look-a-like adaptability.

PLATE XXV

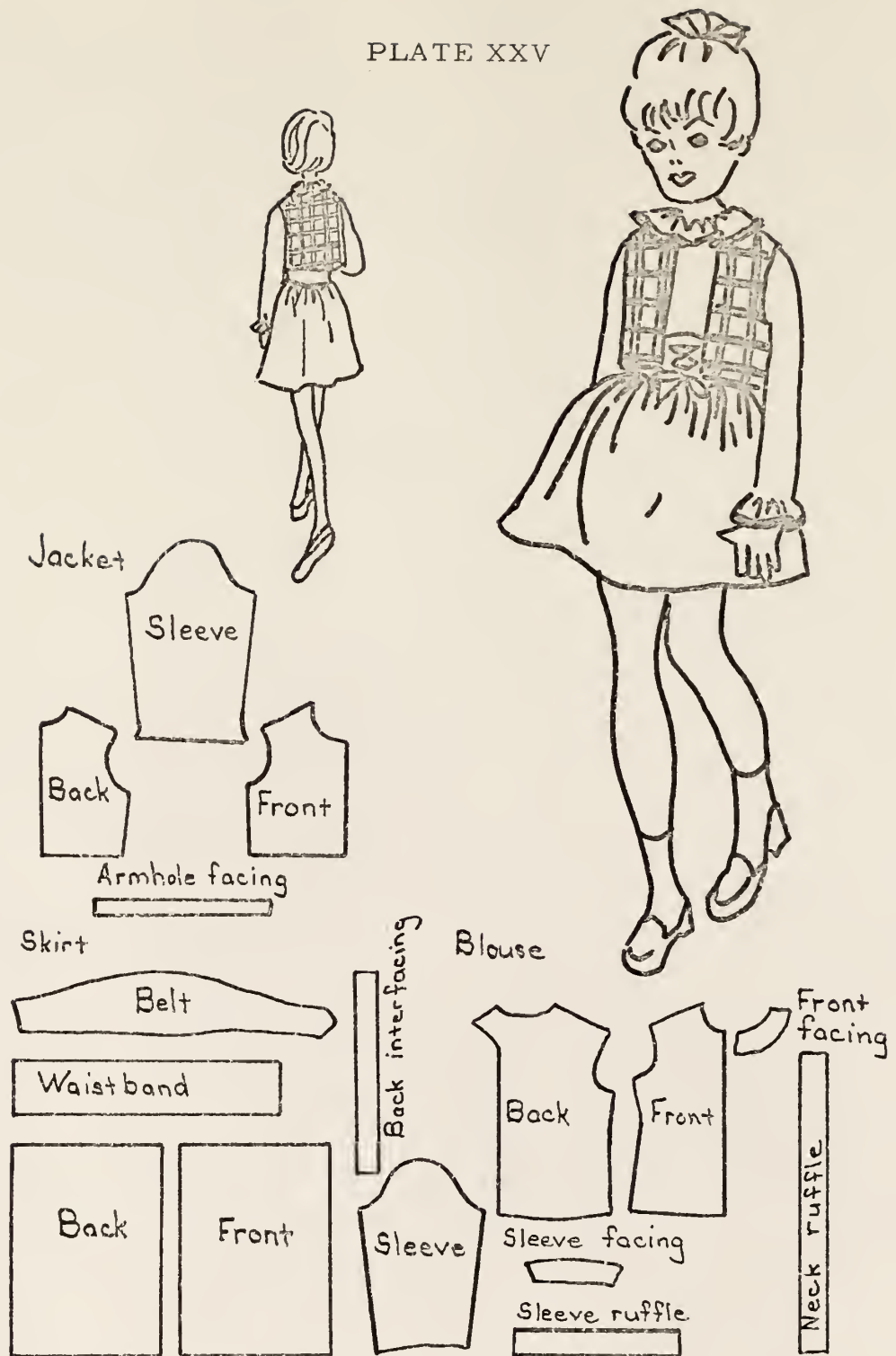
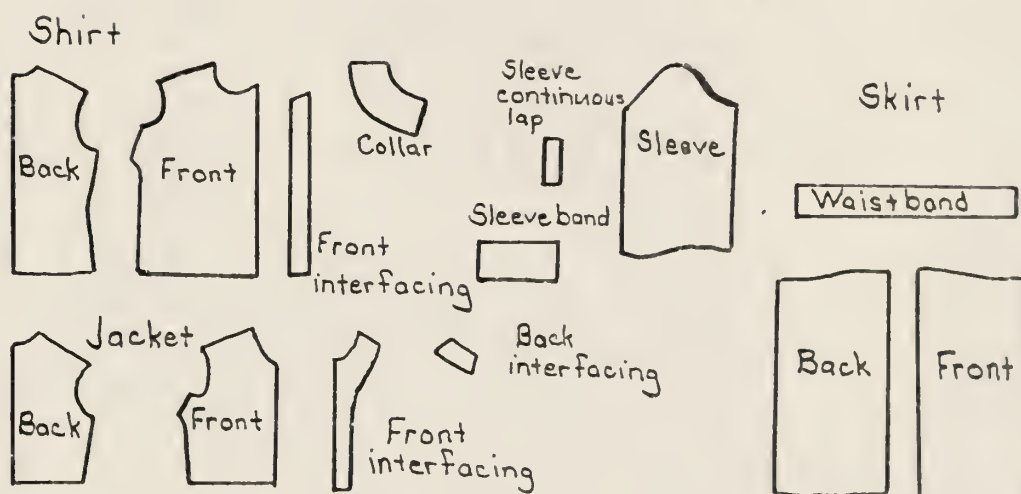
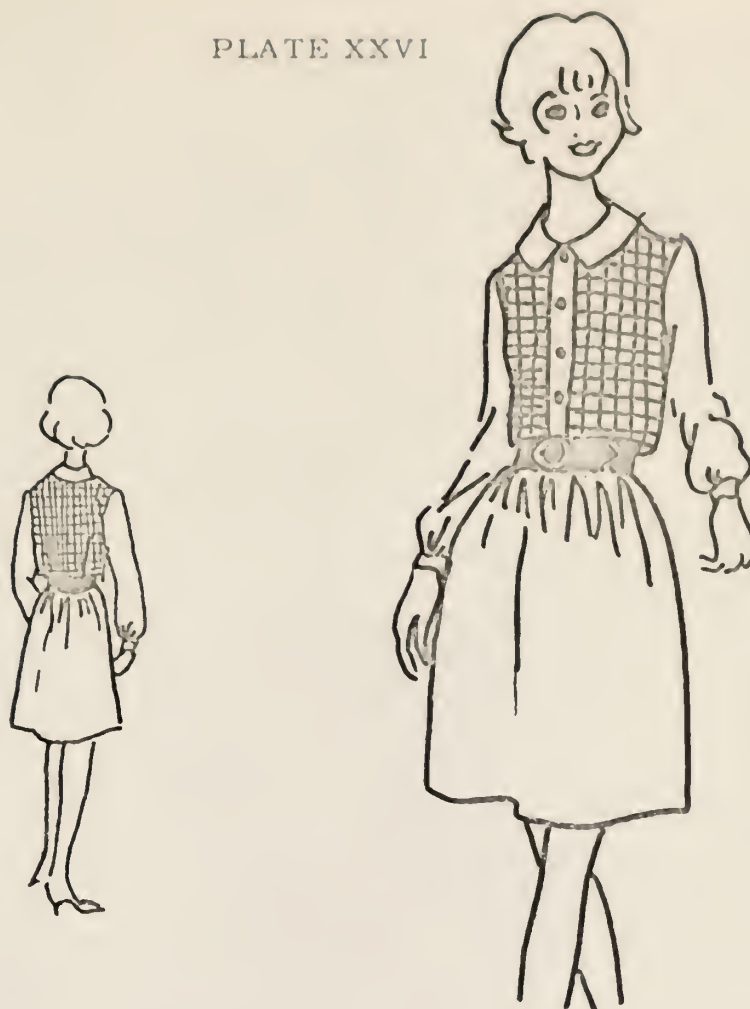


PLATE XXVI



EXPLANATION OF PLATES XXVII AND XXVIII

Adaptation for look-a-like effect using embroidered band down the front and around the lower edge of the bolero-type jackets.

PLATE XXVII



PLATE XXVIII



PLATE XXIX

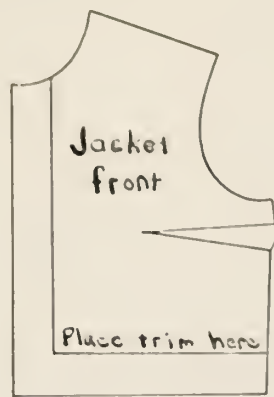


Fig. 1



Fig. 2

PLACEMENT OF EMBROIDERY

Stitch a commercially embroidered trim around the jacket (Figs. 1 and 2) or hand embroider your own design (Fig. 3) and finish the edge with rick-rack.

PLATE XXX

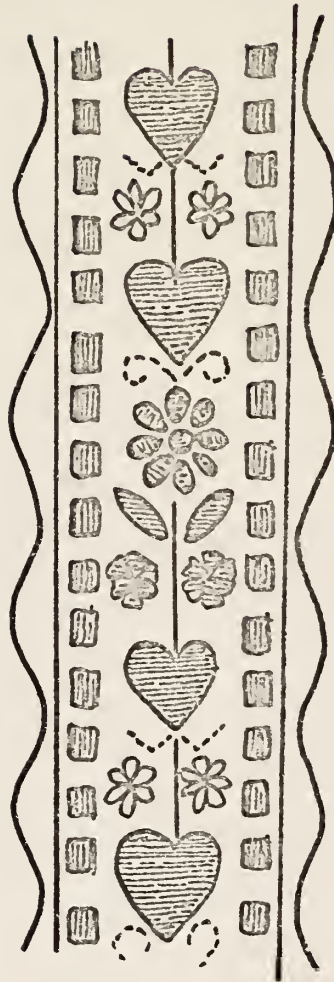


Fig. 3

EXPLANATION OF PLATES XXXI AND XXXII

A pair of commercial shift-type dress patterns that have look-a-like adaptability.

PLATE XXXI

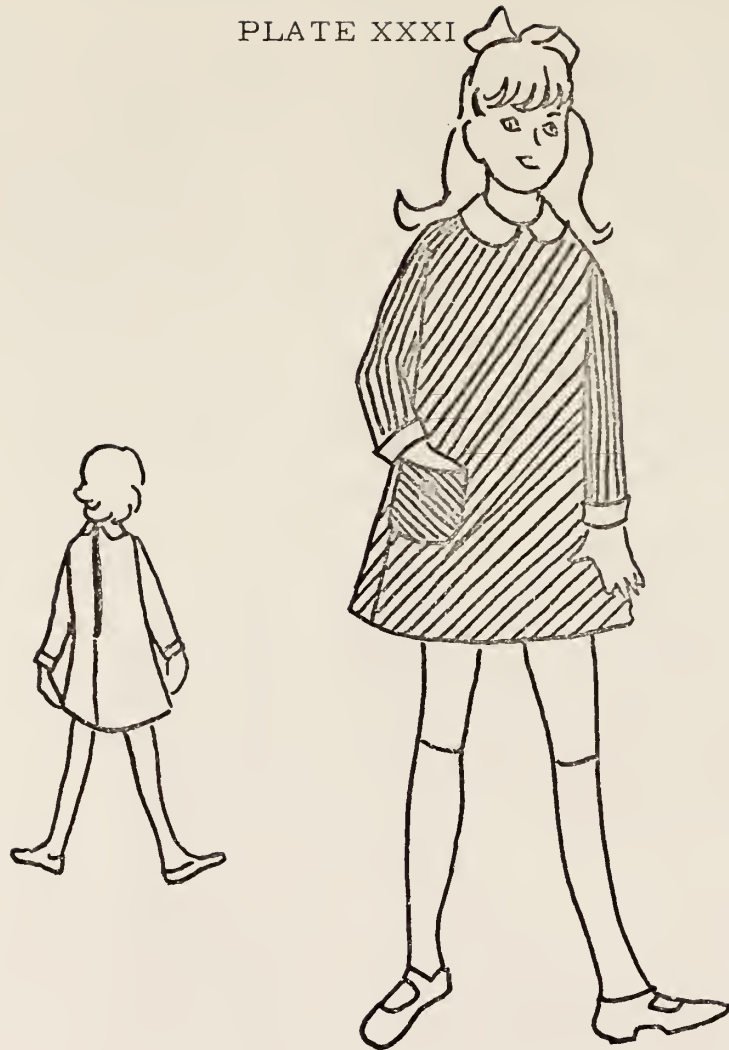
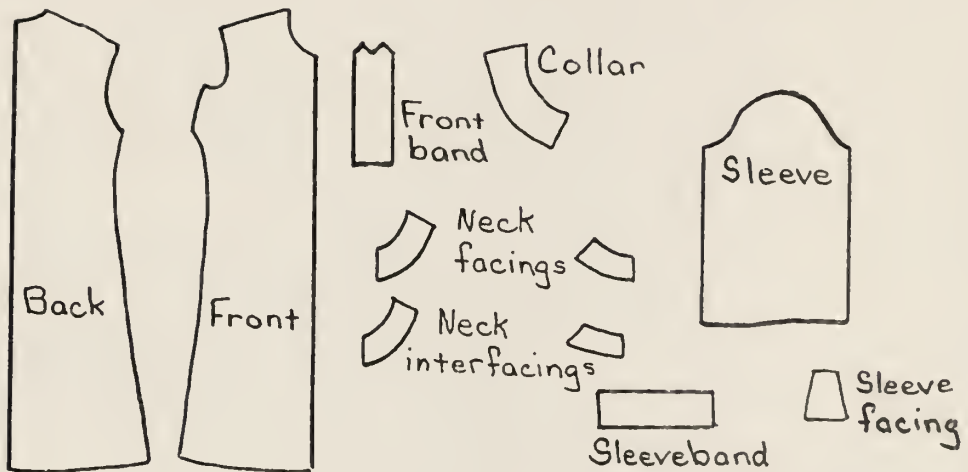


PLATE XXXII



EXPLANATION OF PLATES XXXIII AND XXXIV

Adaptation for look-a-like effect by the addition of ruffles to the collars and bands.

PLATE XXXIII

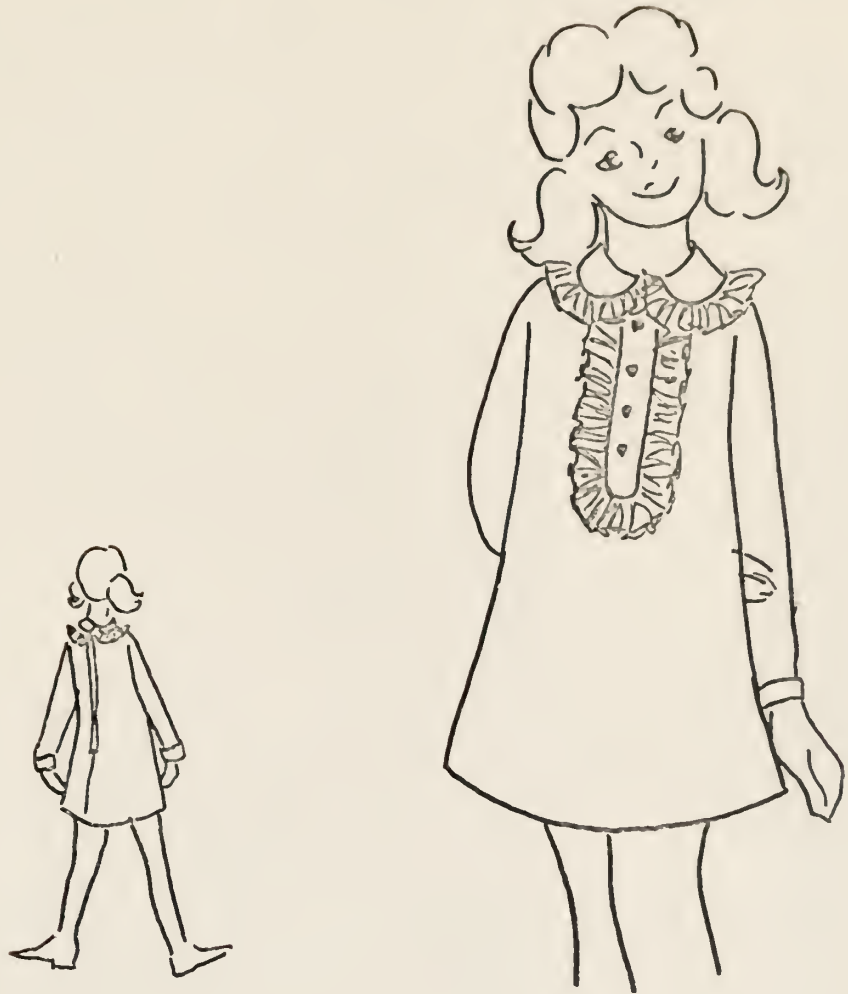


PLATE XXXIV



PLATE XXXV

PATTERN FOR BAND AND RUFFLES



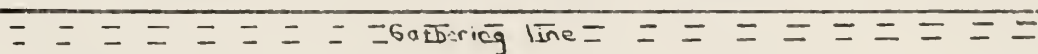
Fig. 3

Fig. 3 -- Add one inch at the bottom of the band and make a round end. Girl's band is made following directions shown on PLATE XCII.

Fig. 4 -- Ruffles generally require two to one allowance. Fabric weight is a factor and the best way to judge amount of allowance is to make a single twelve inch length and pull it up to desired fullness. Then measure the amount of take-up.

Measure length needed for going around collar and front band and double that amount. Cut length-wise strips of fabric the desired

width of the ruffle. Make two rows of stitching with long stitches (6 to 8 stitches per inch) and pull up for gathers. Add ruffles to dresses as shown in the sketches on PLATES XXXIII and XXXIV.



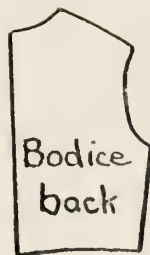
Ruffle

Fig. 4

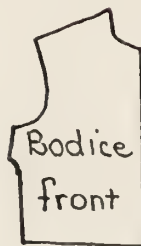
EXPLANATION OF PLATES XXXVI AND XXXVII

A pair of commercial dress with natural waistline patterns that have look-a-like adaptability.

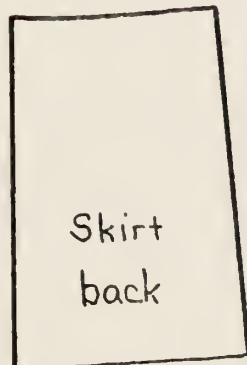
PLATE XXXVI



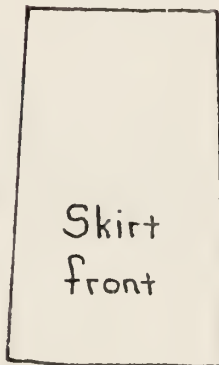
Bodice
back



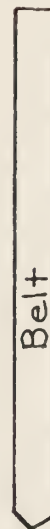
Bodice
front



Skirt
back



Skirt
front



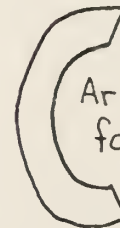
Belt



Back
facing

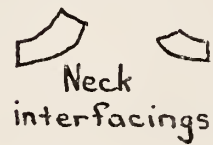
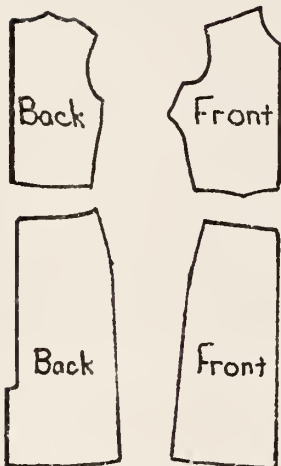


Front
facing



Armhole
facing

PLATE XXXVII



EXPLANATION OF PLATES XXXVIII AND XXXIX

Adaptation for look-a-like effect using center front bodice tucks
and a ruffle accented by a small waistline bow.

PLATE XXXVIII



PLATE XXXIX



PLATE XL

PATTERN FOR MAKING TUCKS

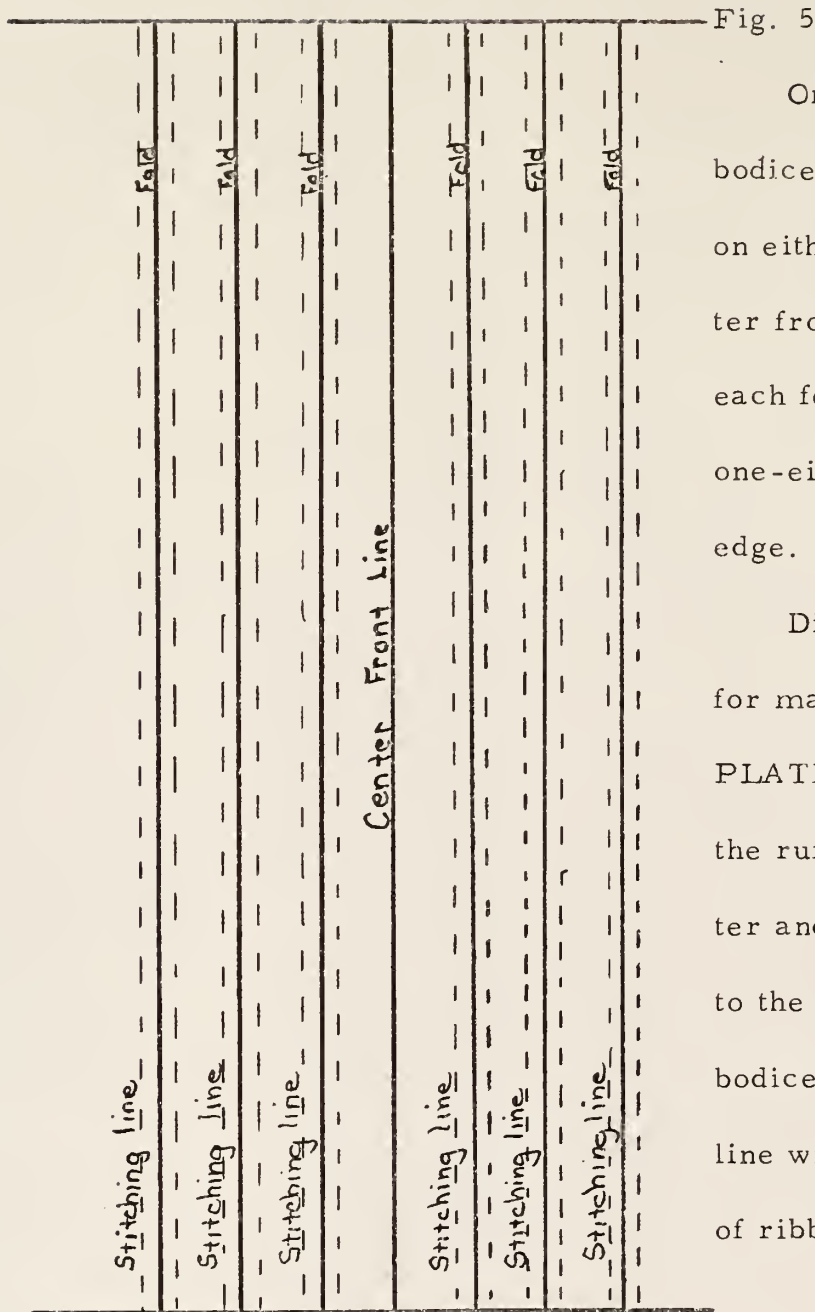


Fig. 5

On the fabric for the bodice front make tucks on either side of the center front fold. Fold on each fold line and stitch one-eighth inch from the edge.

Directions are given for making ruffling on PLATE XXXV. Gather the ruffle down the center and double stitch to the center front of bodice. Accent waistline with a small bow of ribbon or self fabric.

Fig. 5

EXPLANATION OF PLATES XLI AND XLII

A pair of commercial slacks patterns that have look-a-like adaptability.

PLATE XLI

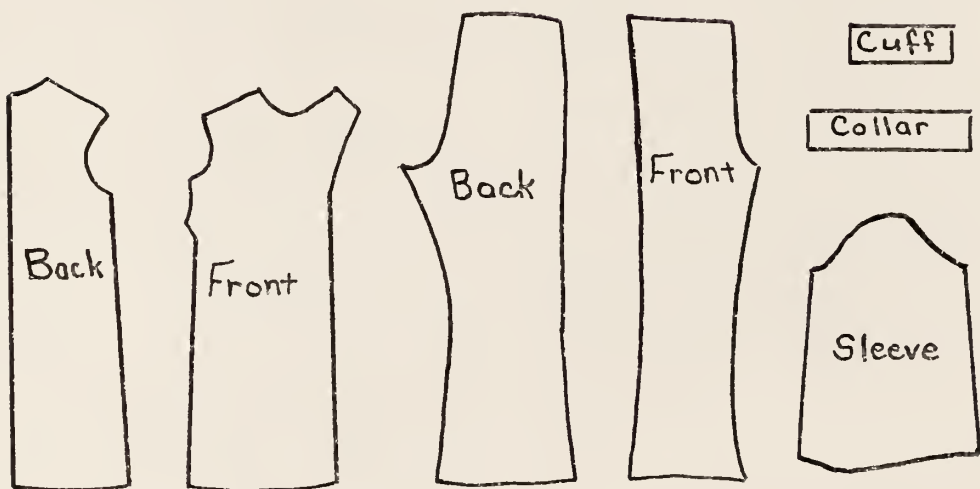
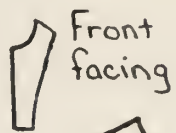
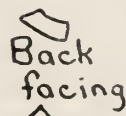
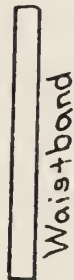
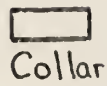
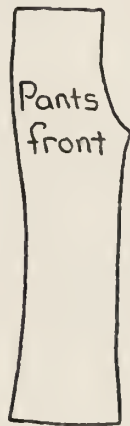
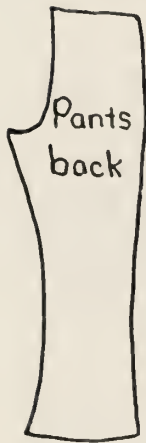


PLATE XLII



EXPLANATION OF PLATES XLIII AND XLIV

Adaptation for look-a-like effect using top stitching on the collars, fronts, lower sleeves and added flaps.

PLATE XLIII

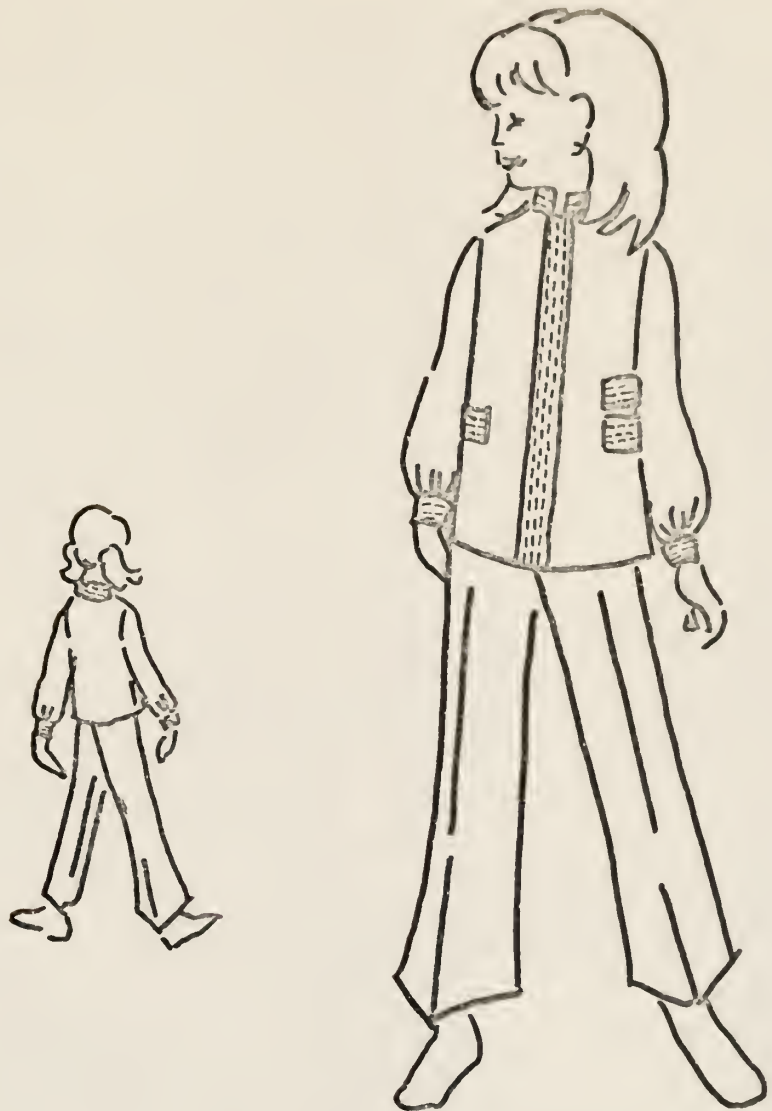


PLATE XLIV

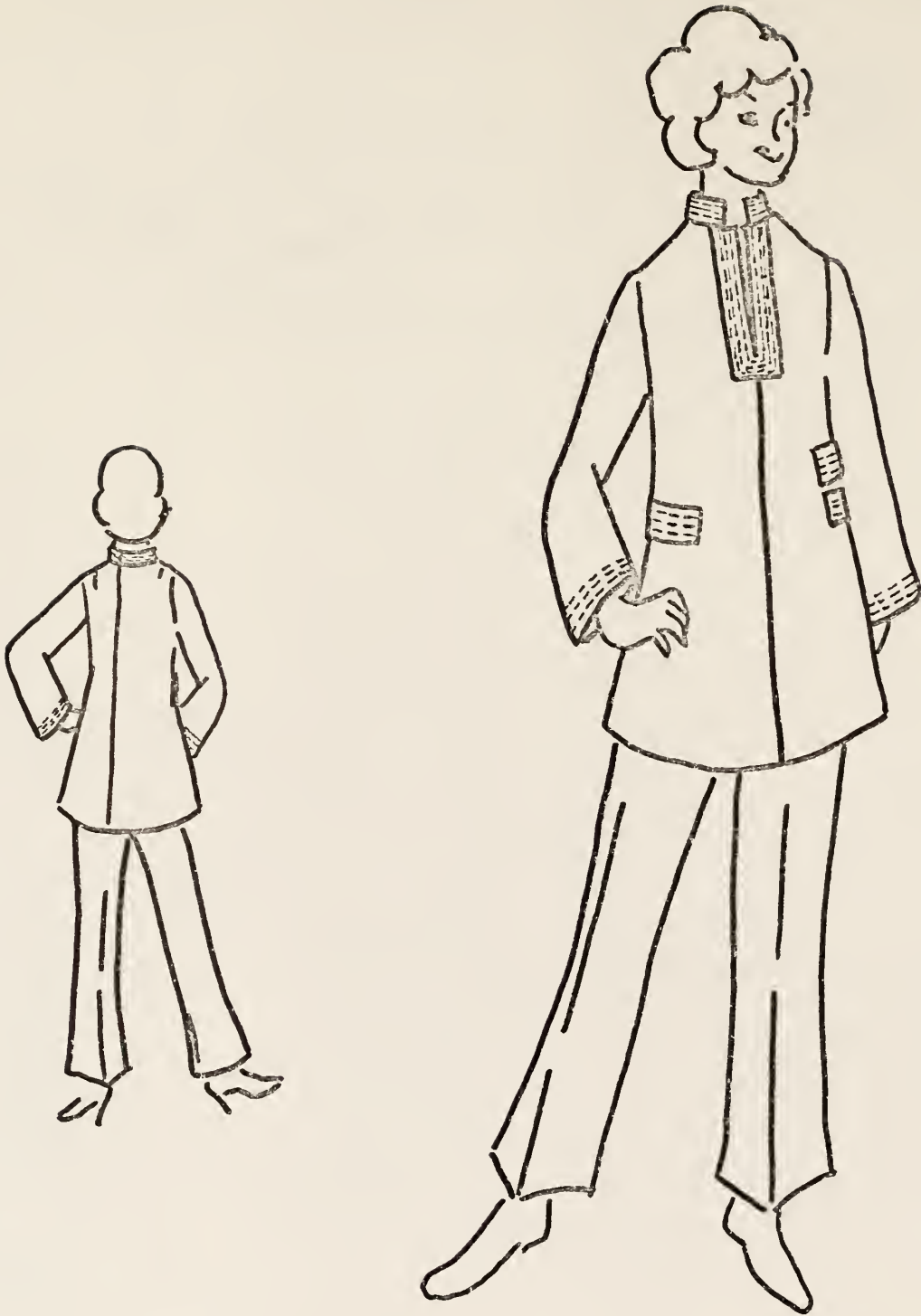


PLATE XLV

DETAIL OF TOP STITCHING ON
GIRL'S TOP

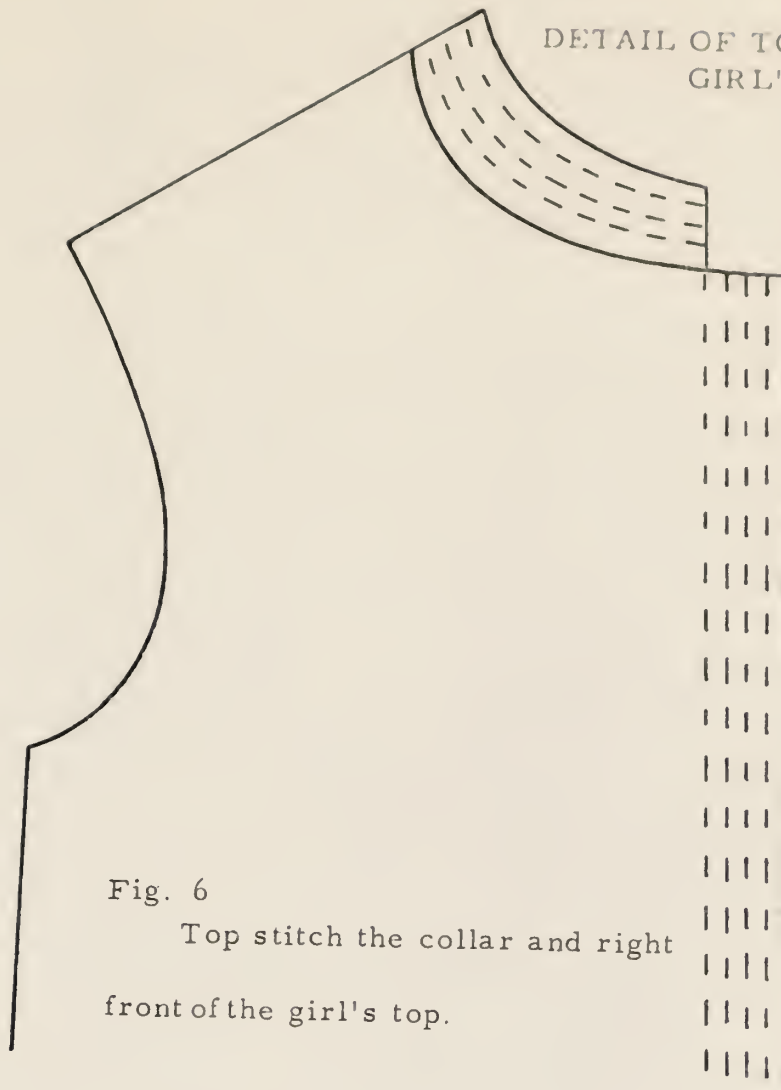


Fig. 6

Top stitch the collar and right
front of the girl's top.

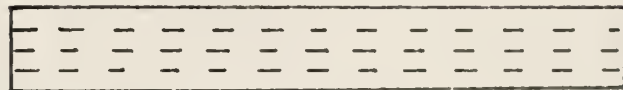


Fig. 7

Top stitch the cuff.

PLATE XLVI

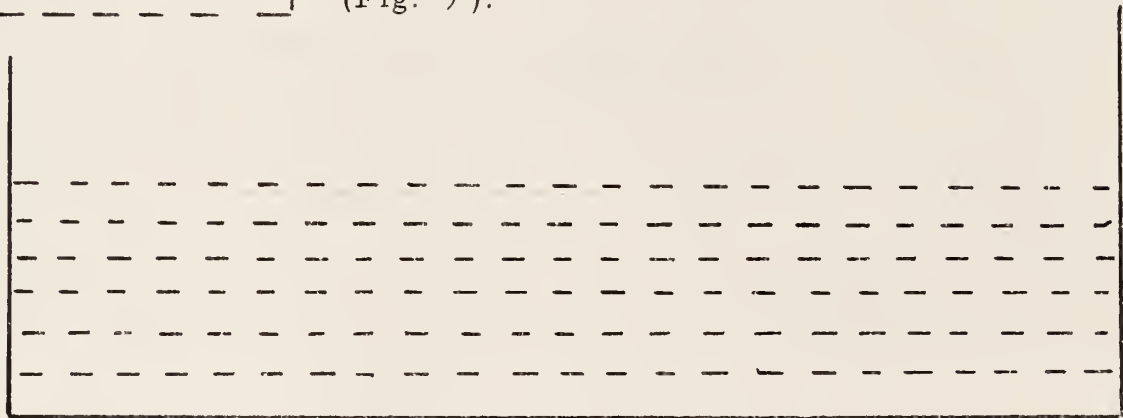
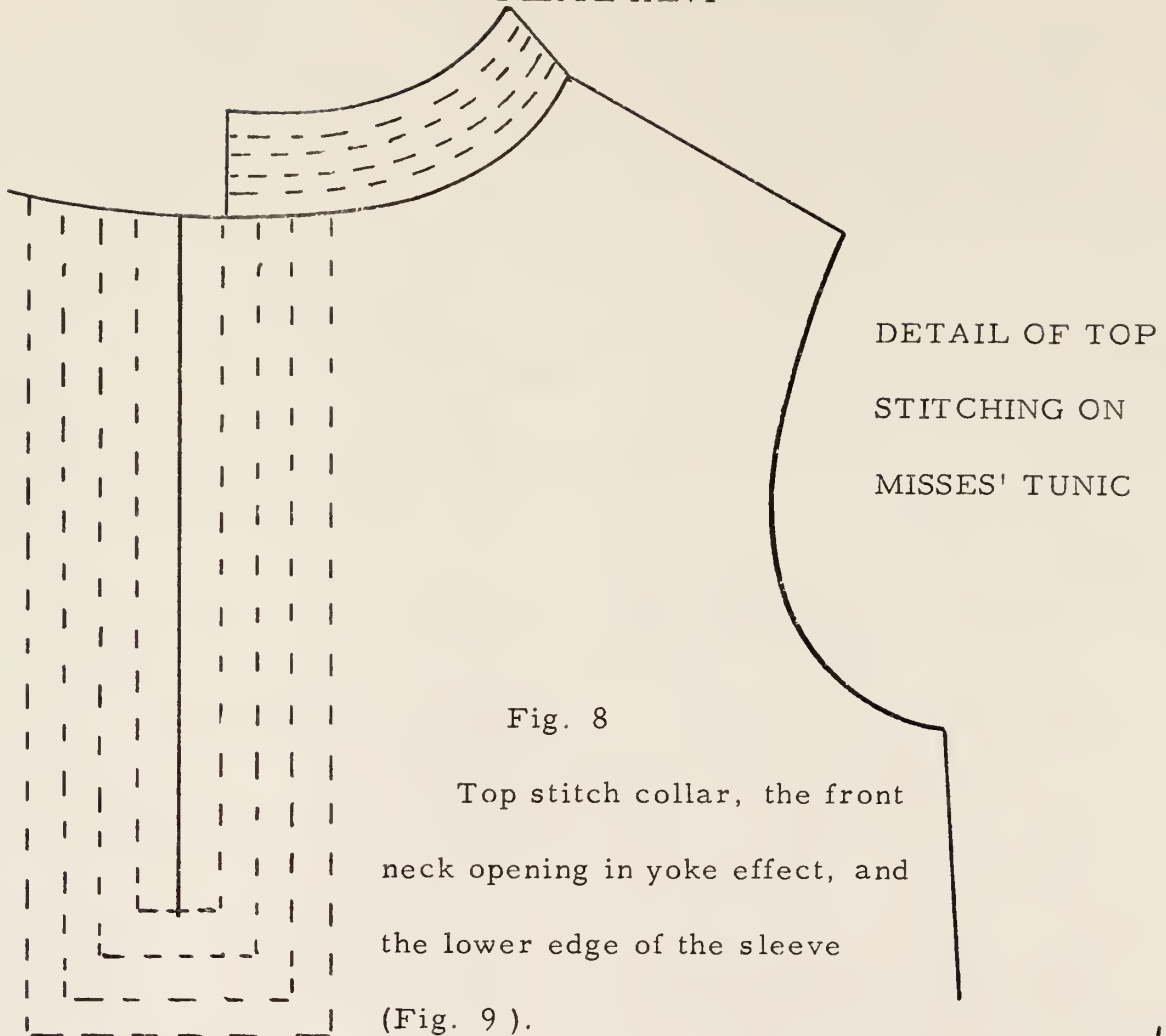


Fig. 9

PLATE XLVII

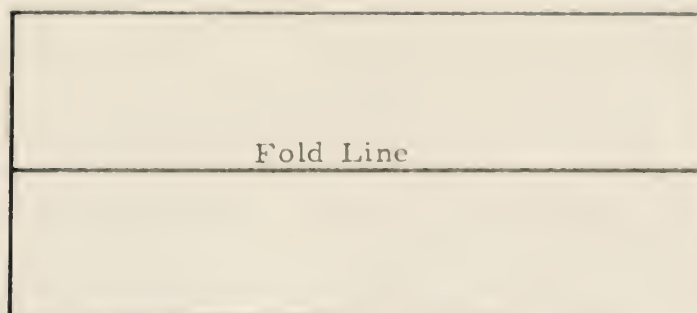


Fig. 10

Fig. 10

Cut rectangular pattern for flaps the desired length and width. In fabric, cut three flaps. Fold on fold line and stitch across both ends.

Fig. 11

Turn right side out and top stitch to match collar and front.

Position the flaps on garments as shown in the sketches on PLATES XLIII and XLIV.

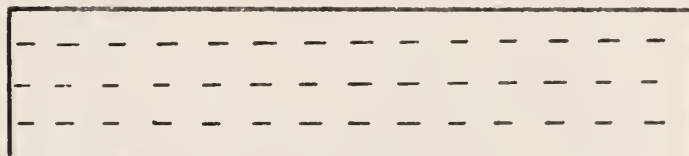


Fig. 11

EXPLANATION OF PLATES XLVIII AND XLIX

A pair of commercial pants dress patterns that have look-a-like adaptability.

PLATE XLVIII

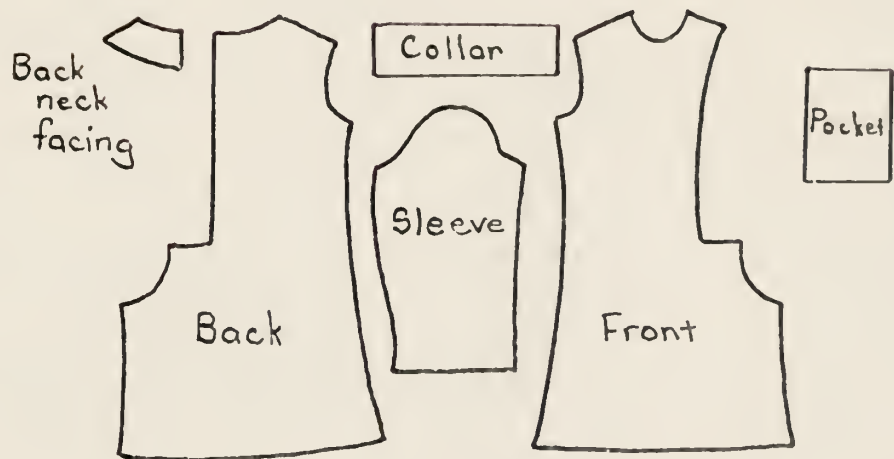
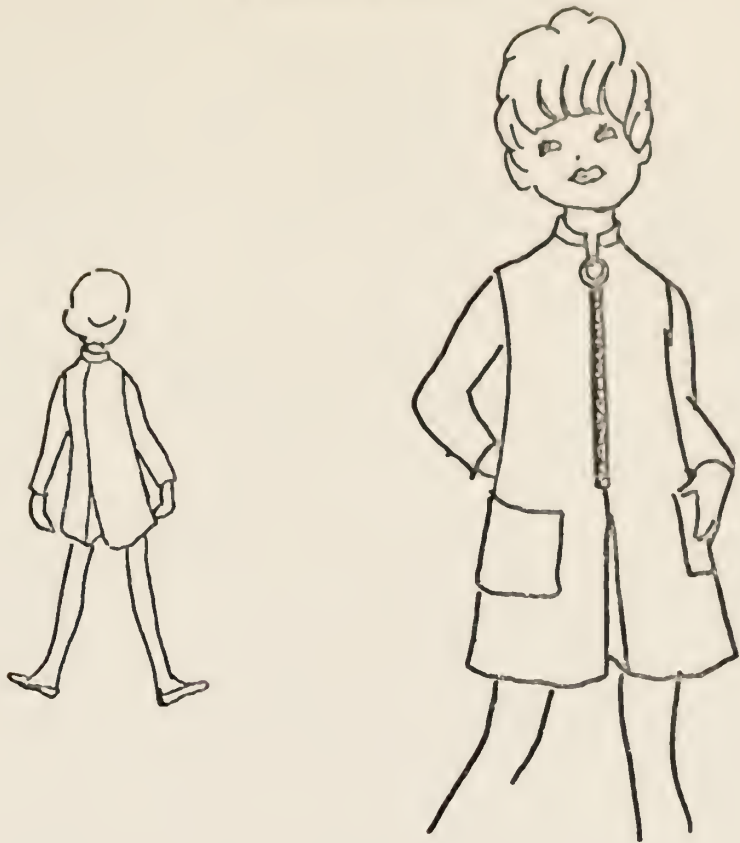
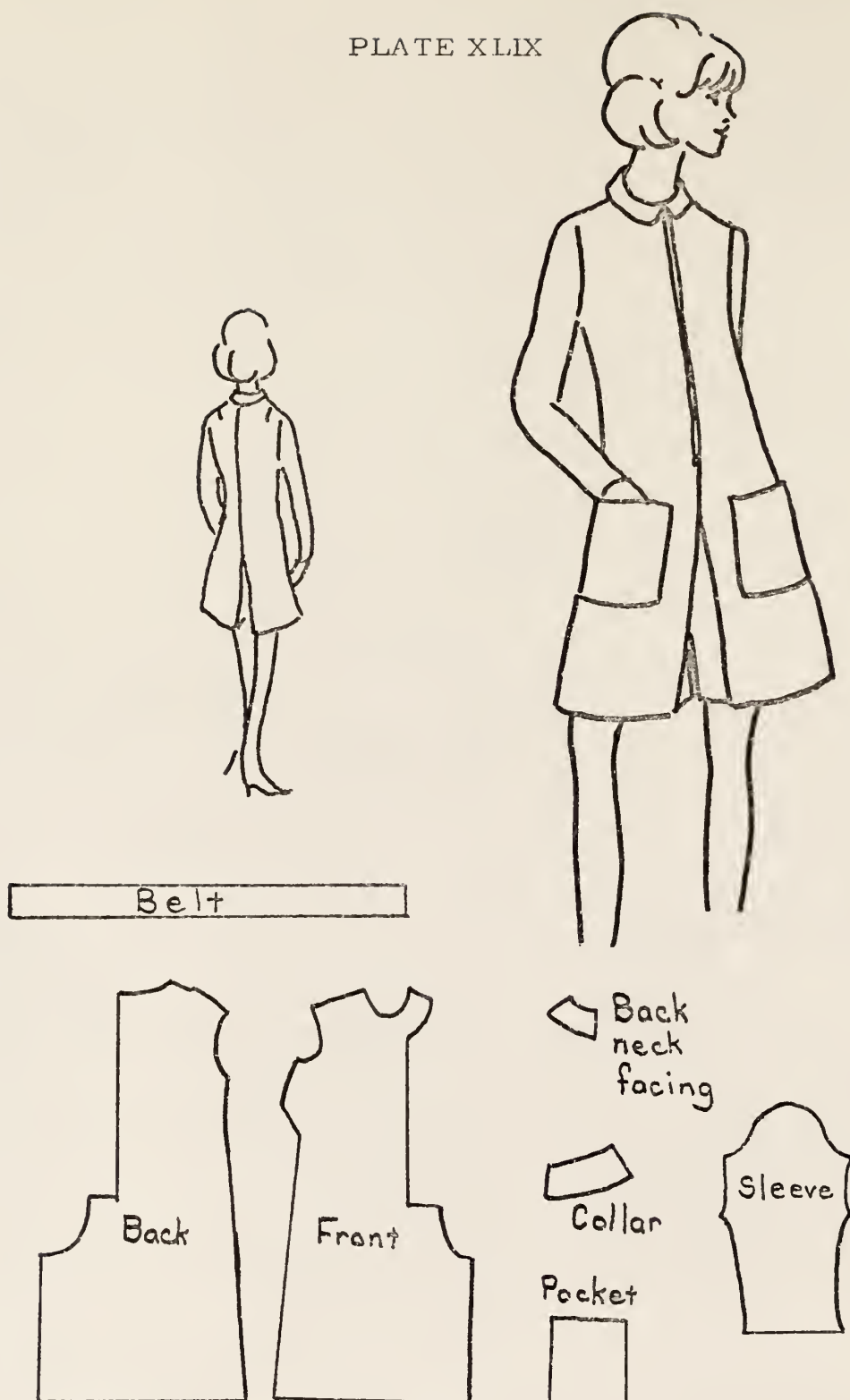


PLATE XLIX



EXPLANATION OF PLATES L AND LI

Adaptation for look-a-like effect using combination belt and patch pockets.

PLATE L



PLATE LI

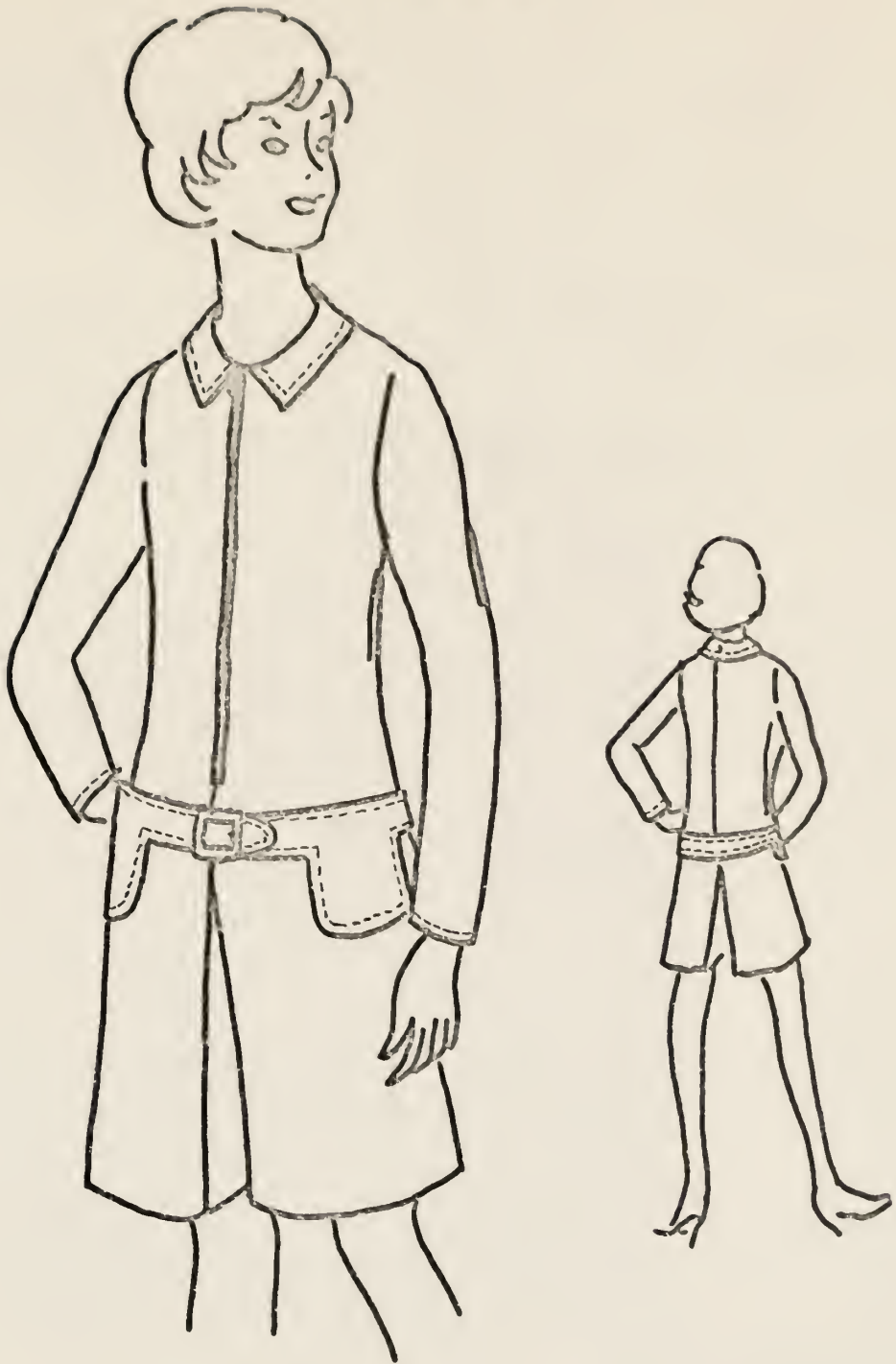


PLATE LII

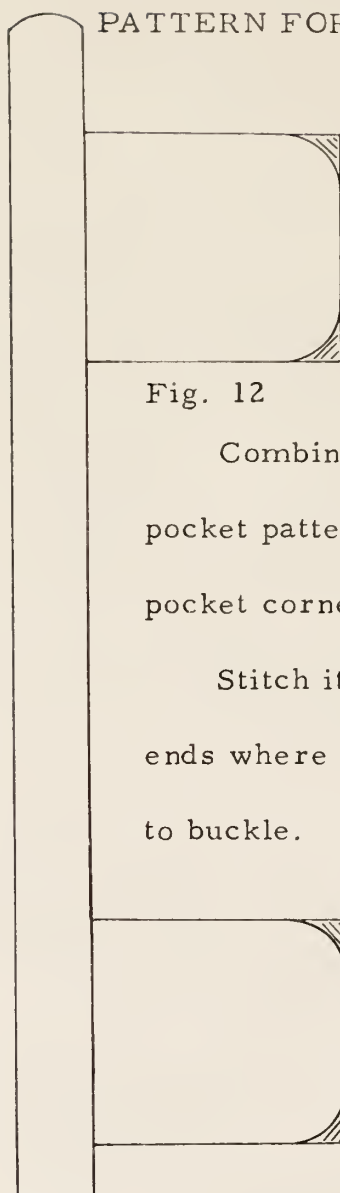
PATTERN FOR COMBINATION BELT AND
POCKETS

Fig. 12

Combine the belt pattern and the pocket pattern as shown. Round off the pocket corners and the end of the belt.

Stitch it to the garment except at ends where enough must be left free to buckle.

For the girl's garment make a straight belt to fit the hip line and combine it with the pocket pattern.

EXPLANATION OF PLATES LIII AND LIV

A pair of commercial dress with lowered waistline patterns that have look-a-like adaptability.

PLATE LIII

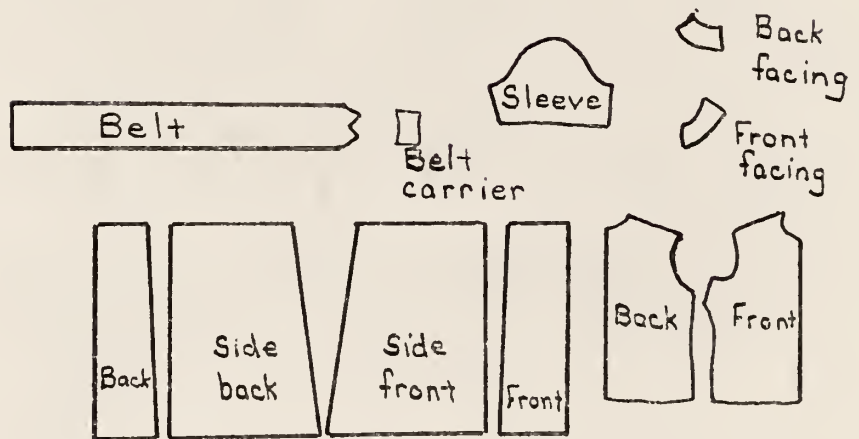
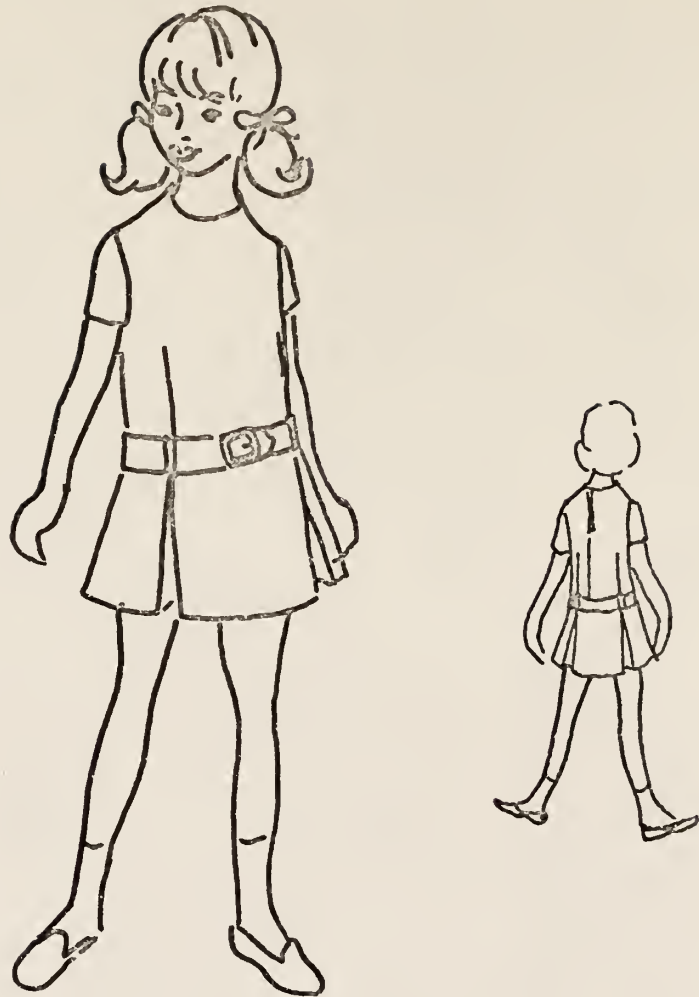
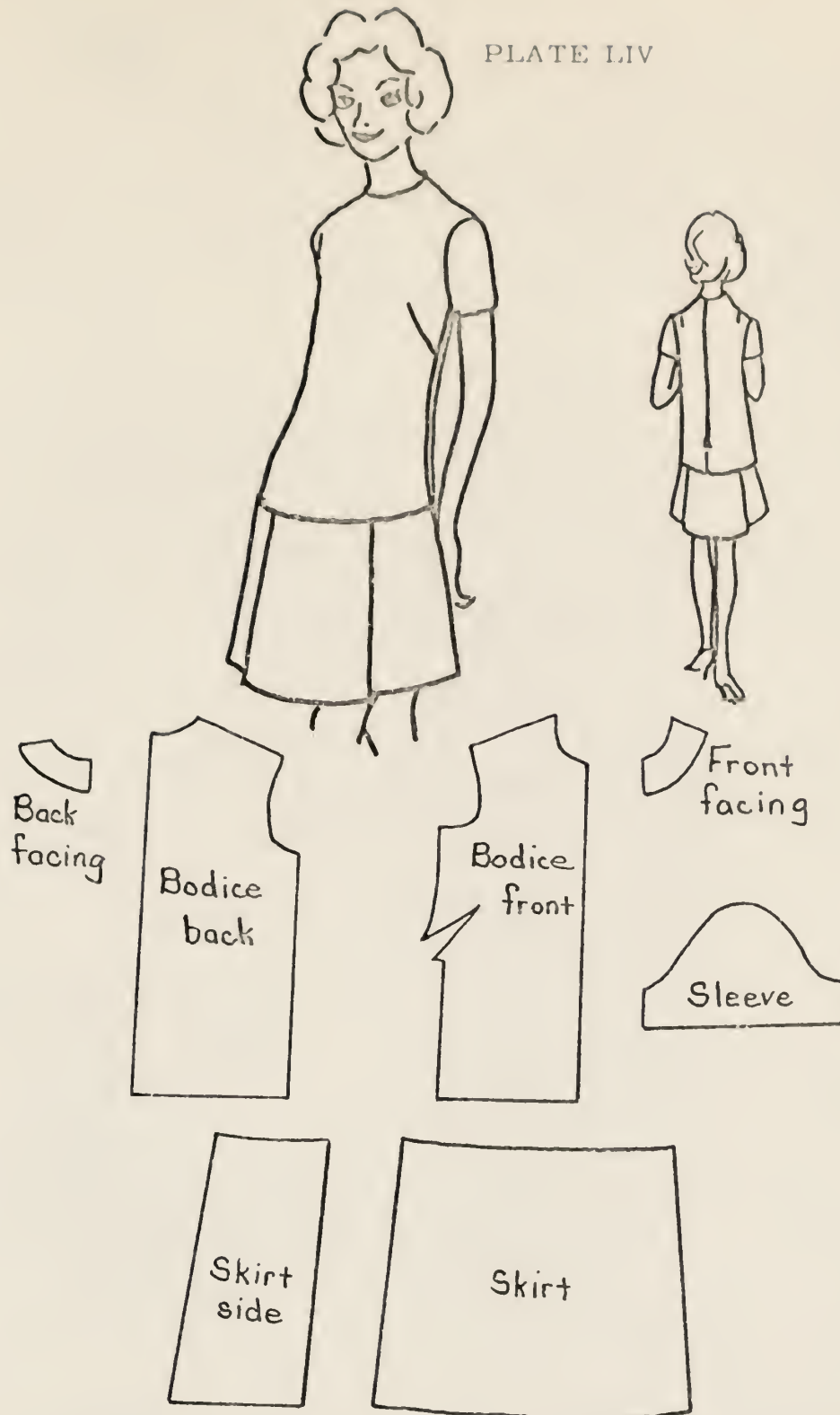


PLATE LIV



EXPLANATION OF PLATES LV AND LVI

Adaptation for look-a-like effect using neckbands and hipbands.

PLATE LV

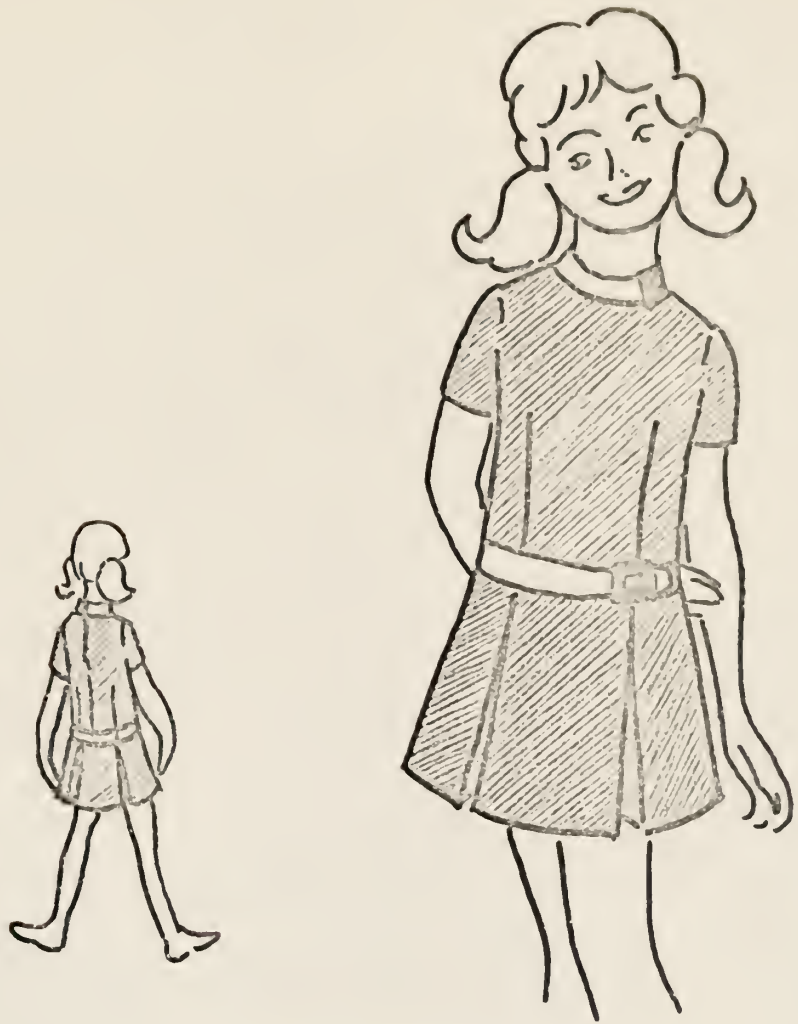


PLATE LVI



PLATE LVII

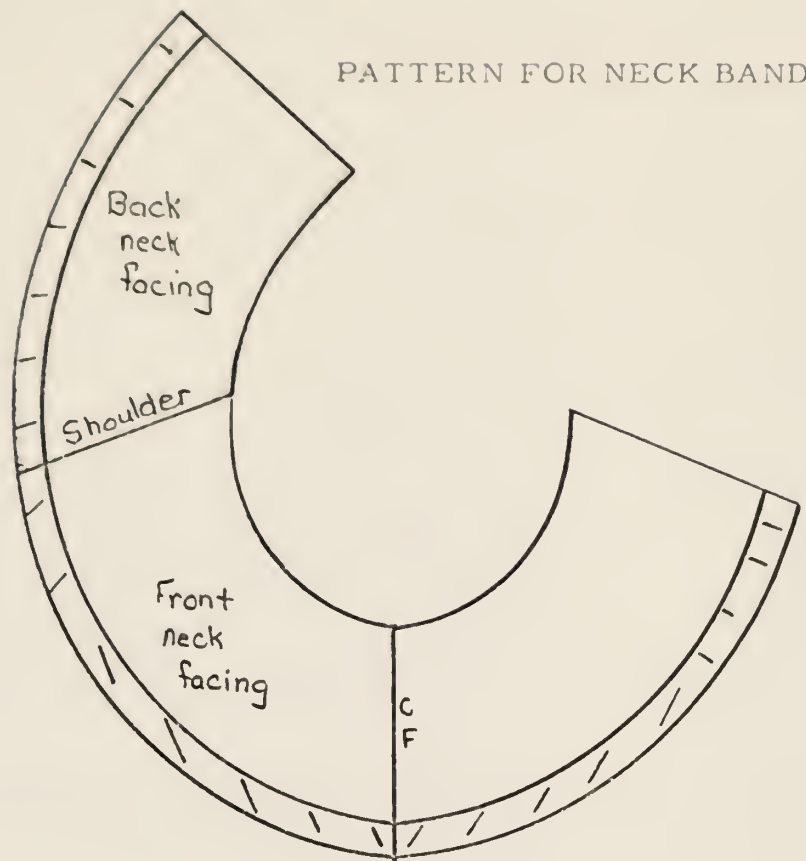


Fig. 13

Trace the back neck facing and both sides of the front neck facing as one piece, joining shoulder seams. Add one-fourth inch on the outer edge to turn under.

PLATE LVIII

Fig. 14

Extend the right front neck band to lap over the left front neck band and make the pointed tab end.

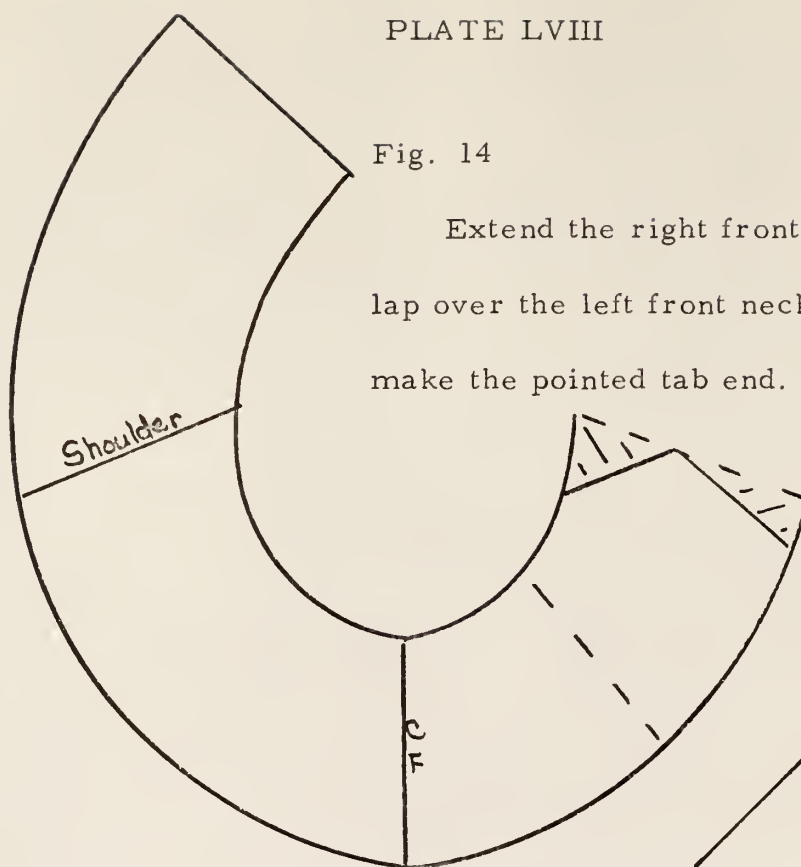


Fig. 15

Cut off the left front neck band about one-half inch short of center front.

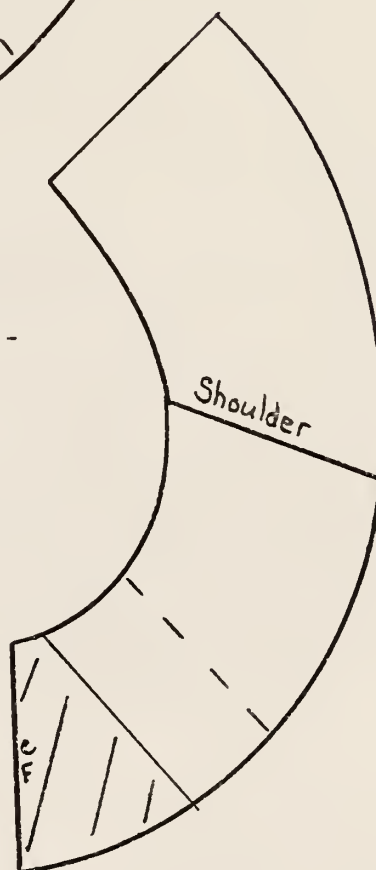


PLATE LIX

PATTERN FOR HIP BAND

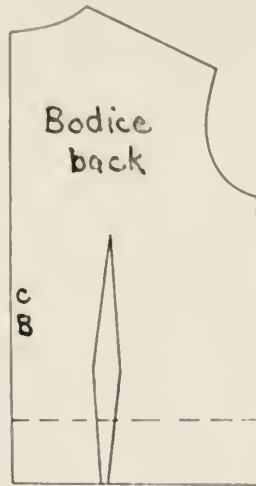


Fig. 16

Close the vertical
darts in the bodice
and trace off the
lower section of
the pattern.

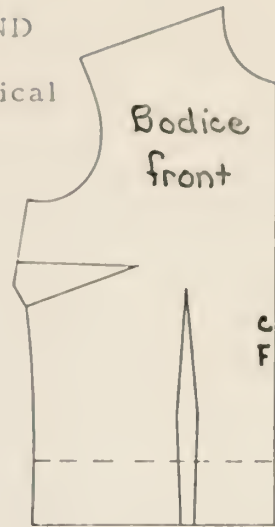


Fig. 17

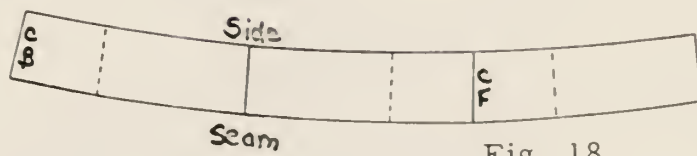


Fig. 18

This new piece will
form the hip band.

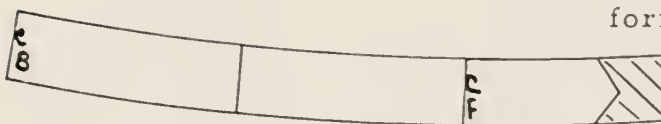


Fig. 19

Make a V point to the right
of the dart line on the right hip
band.



Fig. 20

Cut the left hip band off
to the left of the dart line allow-
ing three-fourths inch for under-
lap.

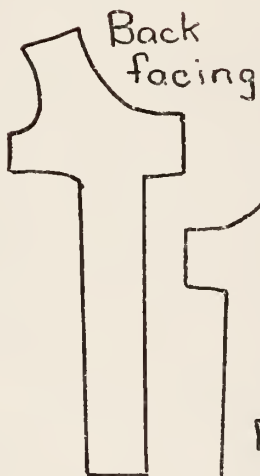
SIMPLE STYLING ADAPTATIONS CREATE LOOK-A-LIKE ILLUSION

ADAPTATIONS 13 THROUGH 18

EXPLANATIONS OF PLATES LX AND LXI

A pair of commercial slacks patterns that have look-a-like adaptability.

PLATE LX



Back facing

Front facing



Back



Front



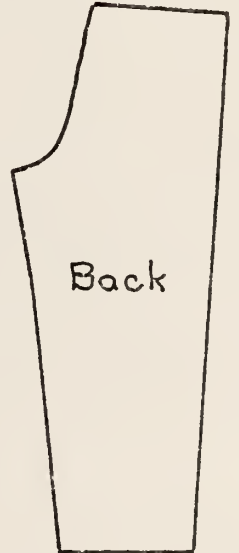
Front facing



Back facing

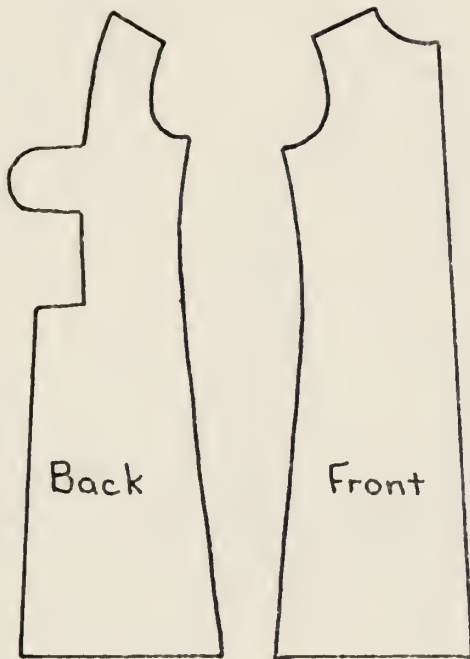
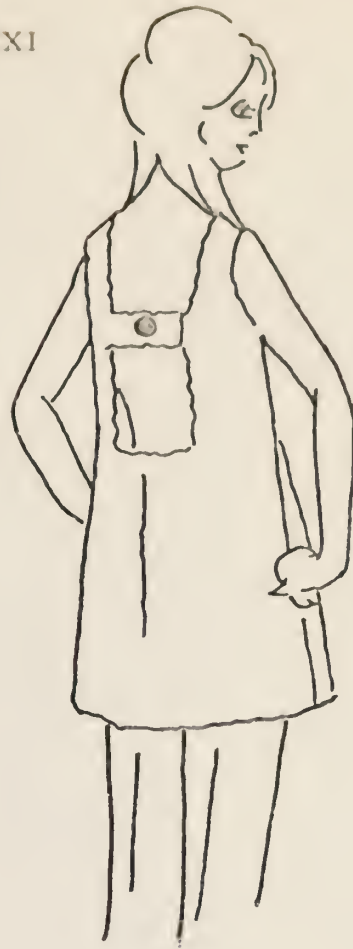


Front



Back

PLATE LXI



EXPLANATION OF PLATES LXII AND LXIII

Adaptation for look-a-like effect by making the girl's cover-up top reversible and opening the mother's cover-up all the way down the back.

PLATE LXII



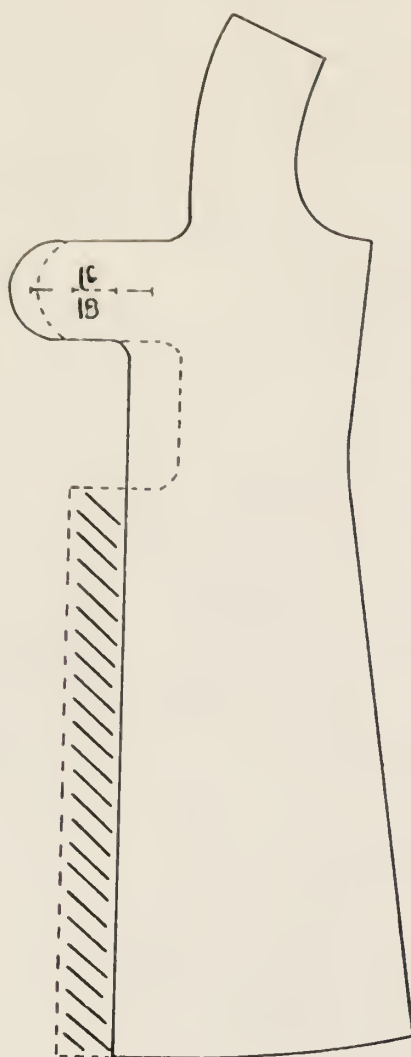
PLATE LXIII



PLATE LXIV

PATTERN FOR BACK OPENING

Fig. 21



Add enough length to the lap section to allow for placing two buttonholes each equidistant from the theoretical center back line. From the button location of the second buttonhole extend a line to the bottom of the pattern. Round off the top corner.

Girl's smock top is made reversible by cutting two fronts and two backs. Facings are not necessary when a garment is cut double.

EXPLANATION OF PLATES LXV AND LXVI

A pair of commercial shift-type dress patterns that have look-a-like adaptability.

PLATE LXV

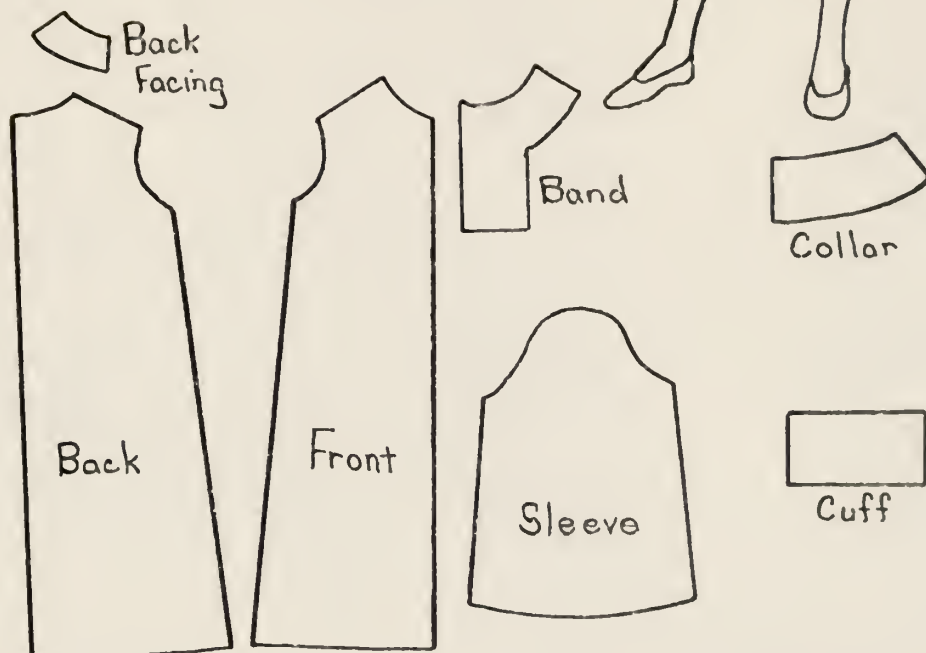
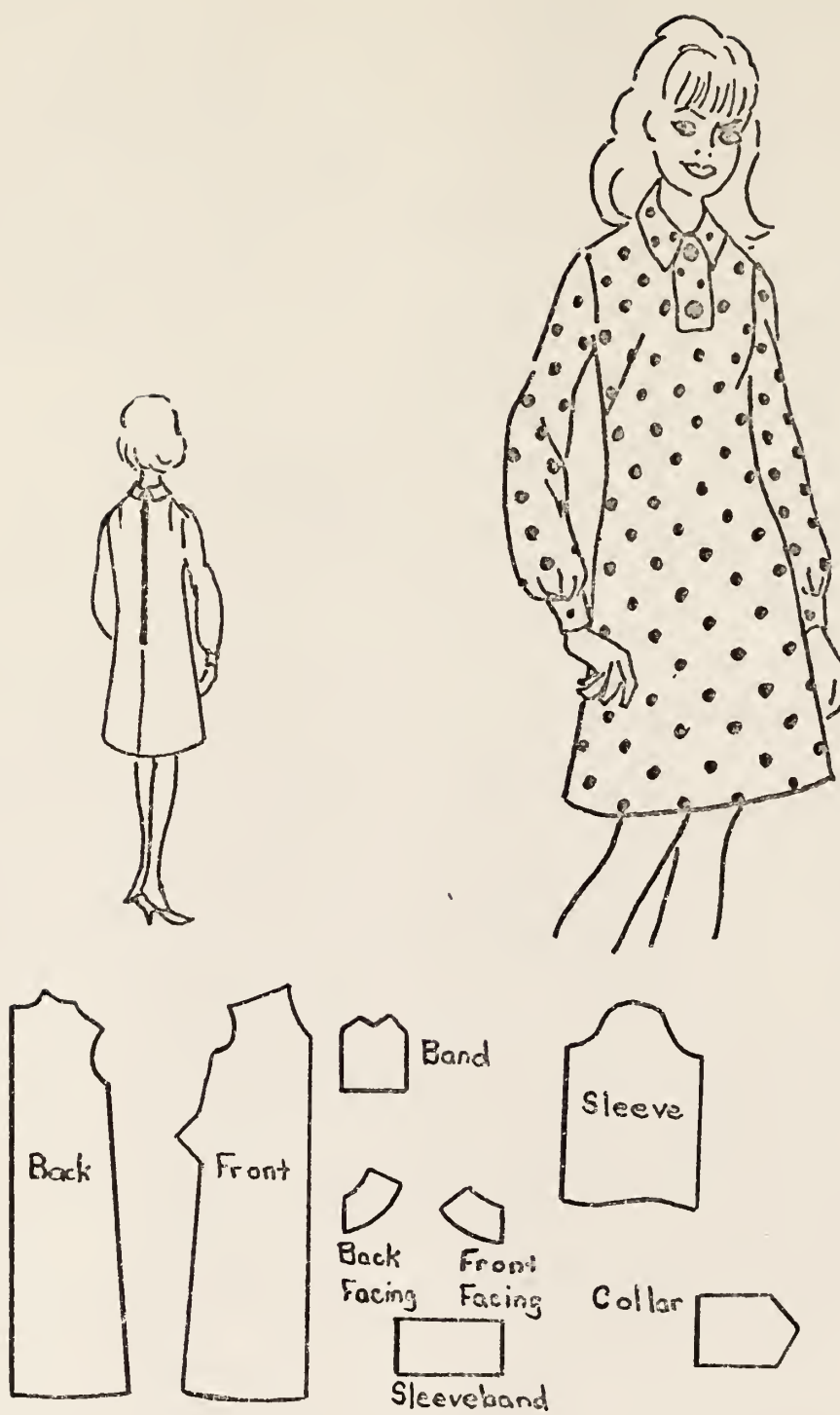


PLATE LXVI



EXPLANATION OF PLATES LXVII AND LXVIII

Adaptation for look-a-like effect using the addition of length and width to the front bands.

PLATE LXVII



PLATE LXVIII

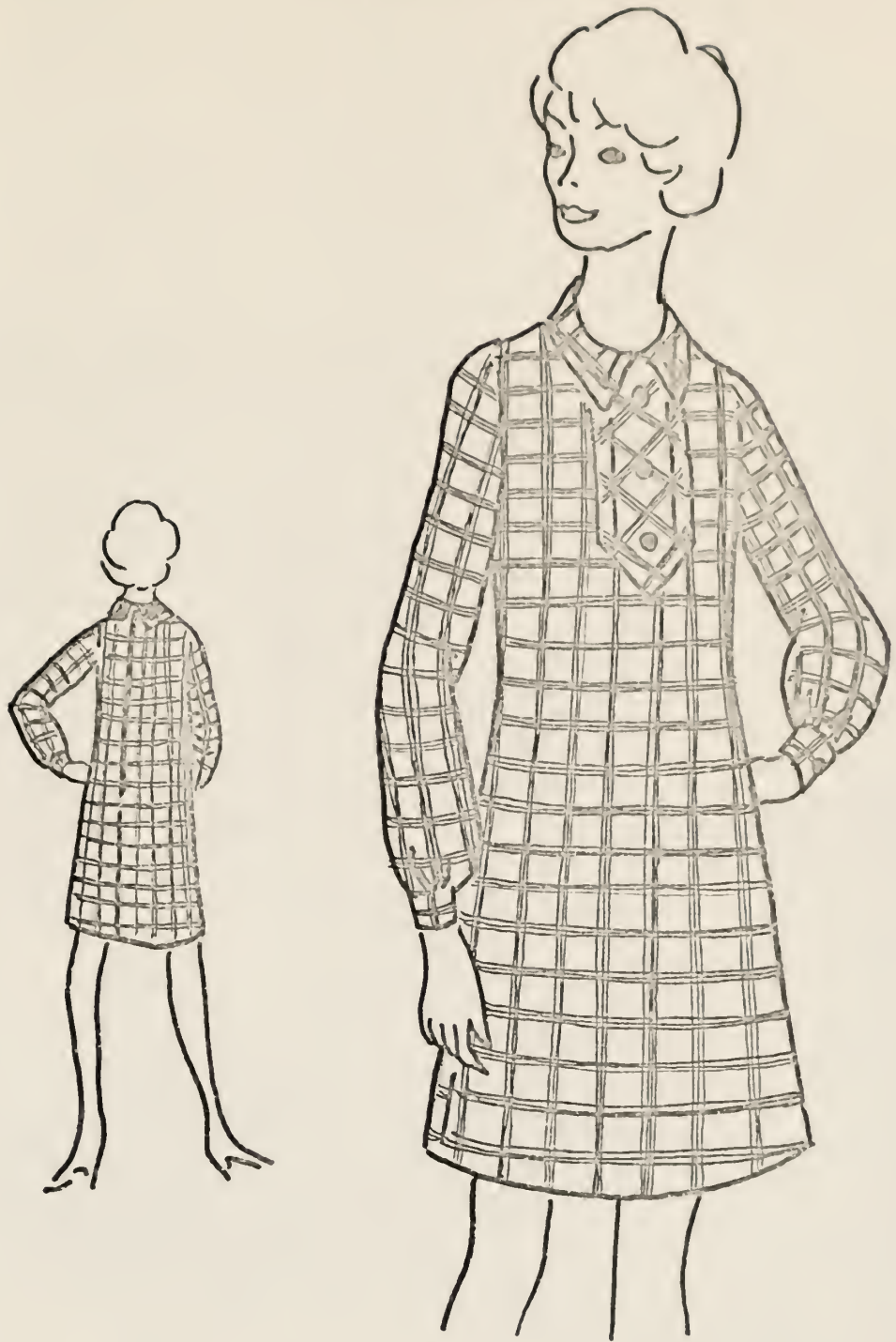


PLATE LXIX

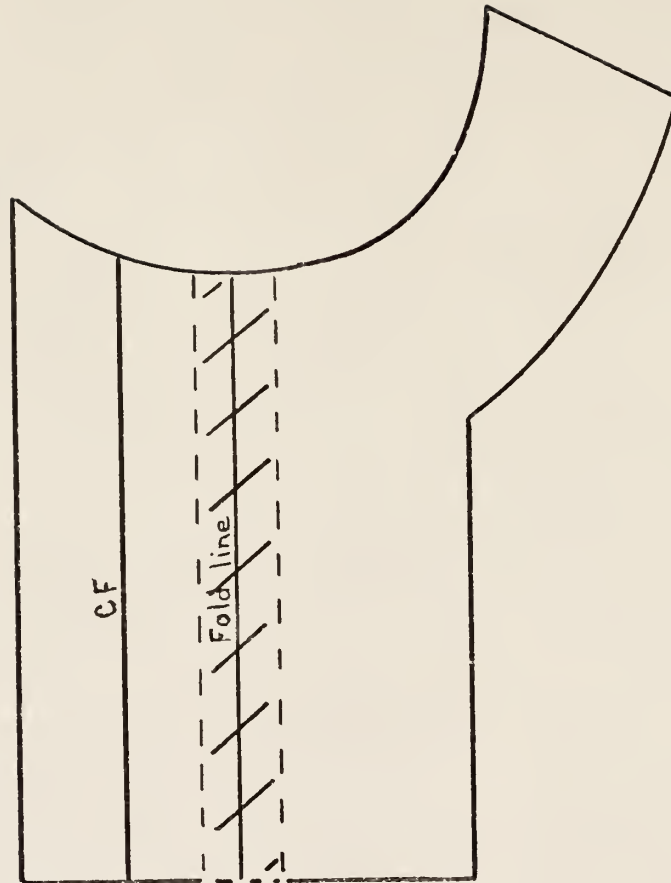


Fig. 22

PATTERN FOR GIRL'S BAND

Slash through the fold line to separate the pattern into two parts and add double the amount of width desired. Draw in a new fold line in the center of the added amount and relocated the center front line.

PLATE LXX

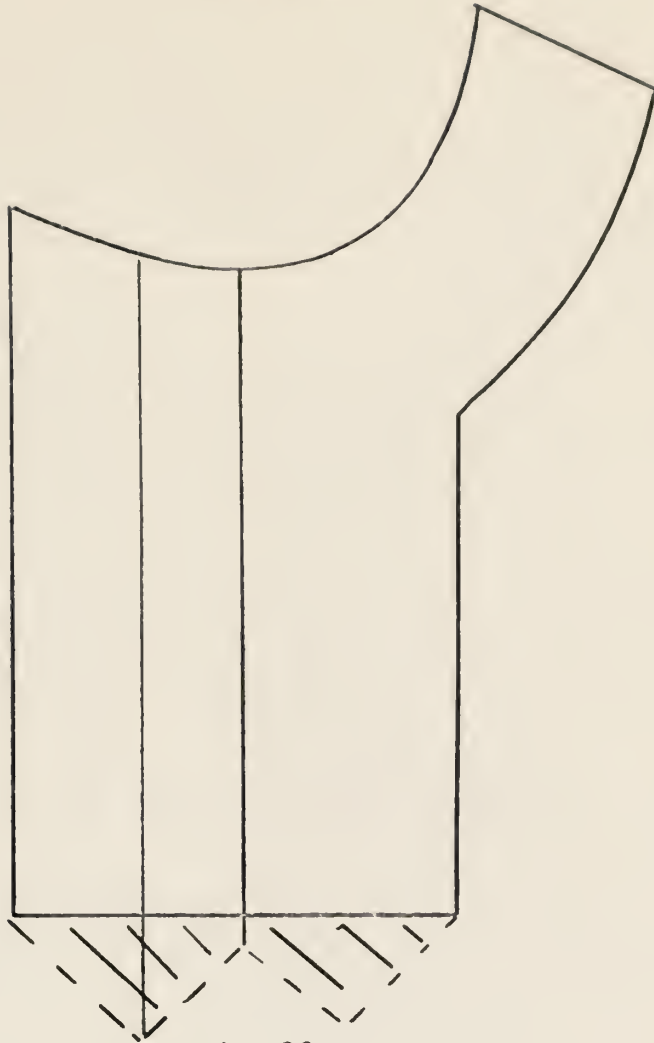


Fig. 23

Add a V point at the bottom of the band.

PLATE LXXI

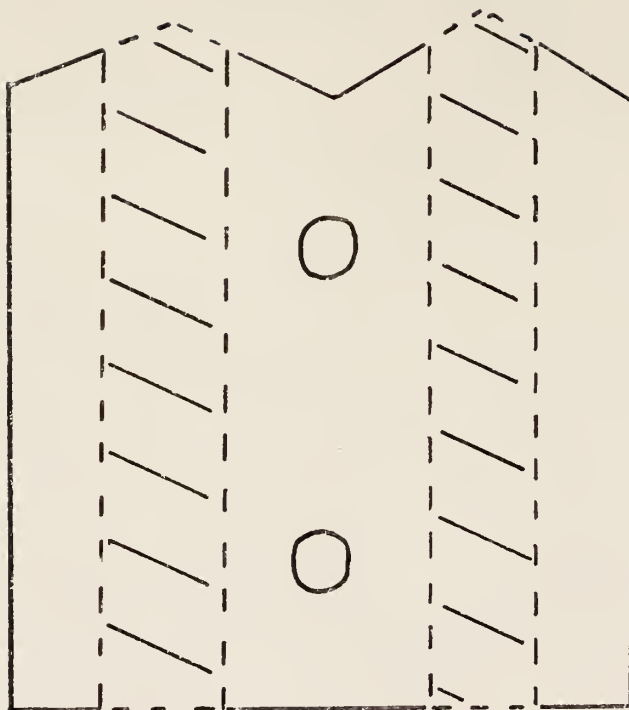


Fig. 24

PATTERN FOR MISSES' BAND

Cut the front band apart at the two fold lines. Move the two side pieces out from the center piece double the amount by which you want to increase the band width. Draw new fold lines.

PLATE LXXII

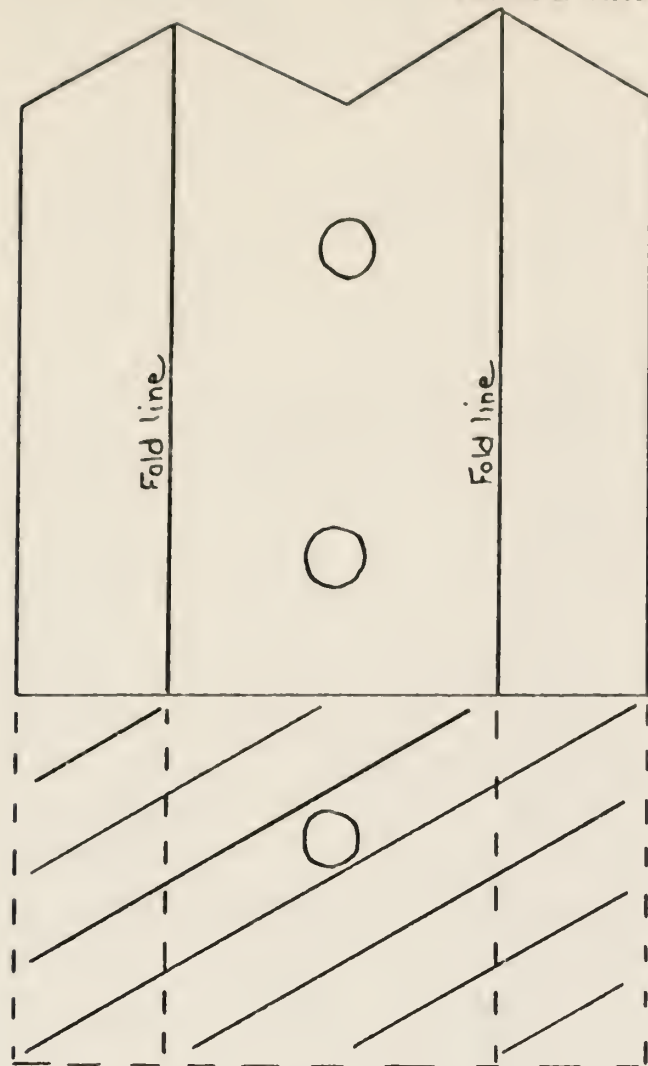


Fig. 25

Lengthen the front band
by adding the desired amount
to the bottom of the widened
band.

PLATE LXXIII

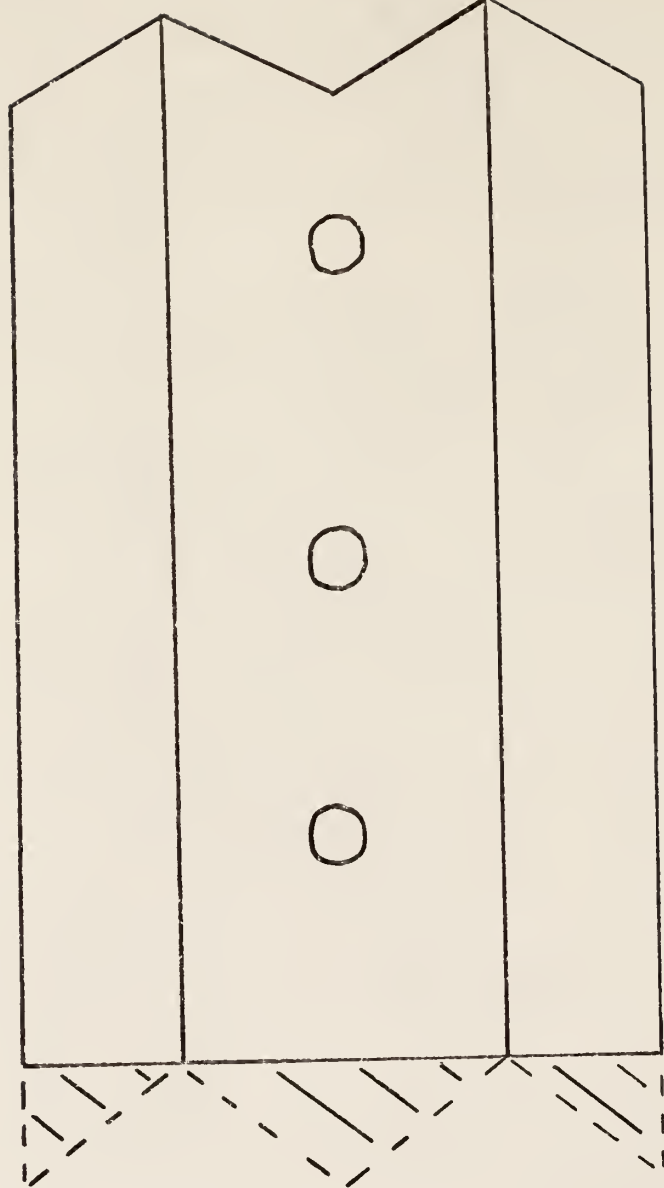


Fig. 26

Add a V point at the bottom of the lengthened band.

PLATE LXXIV

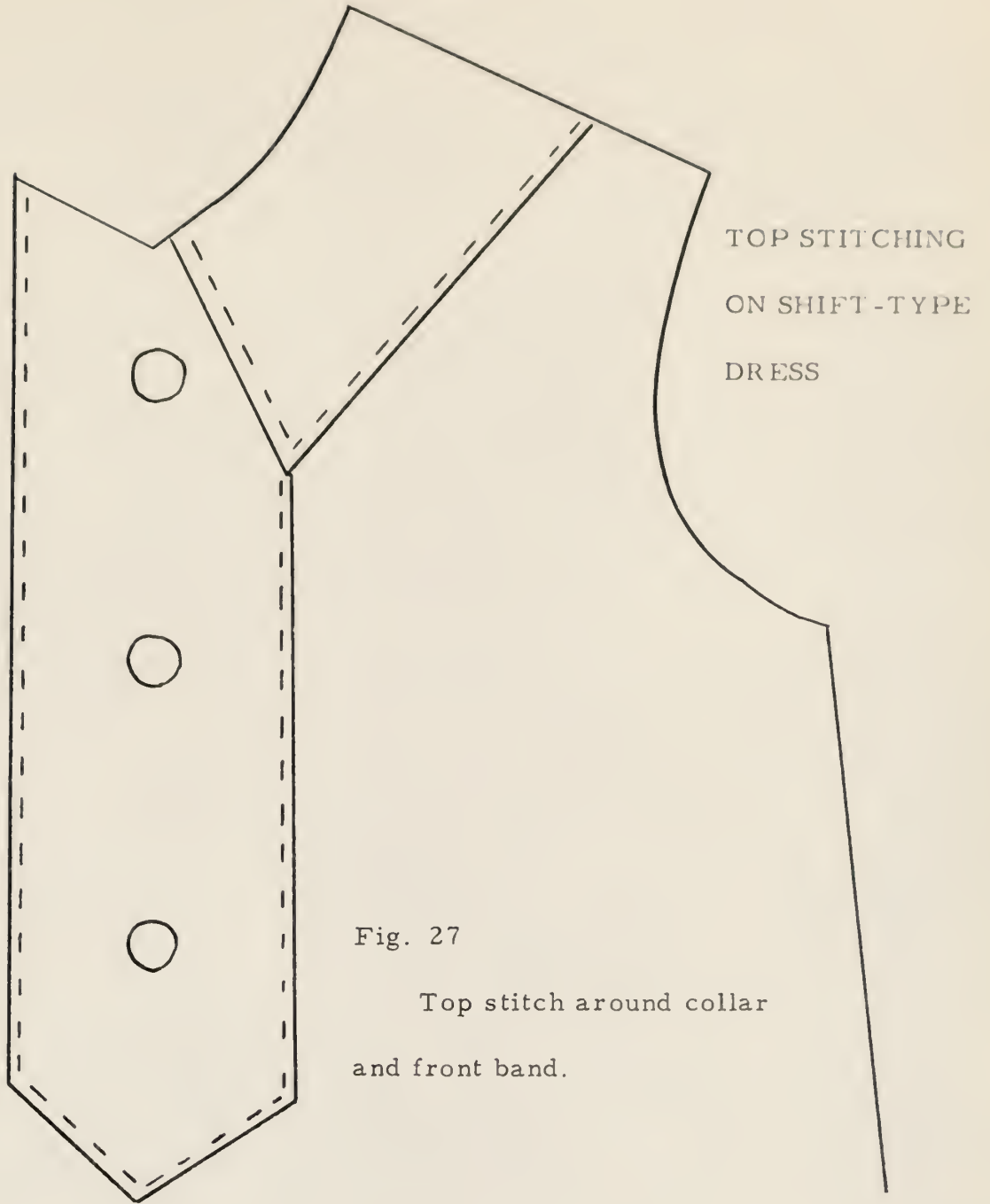


Fig. 27

Top stitch around collar
and front band.

EXPLANATION OF PLATES LXXV AND LXXVI

A pair of commercial dress with lowered waistline patterns that have look-a-like adaptability.

PLATE LXXV

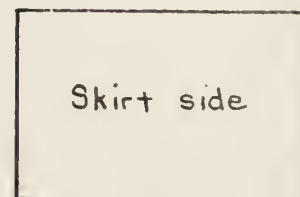
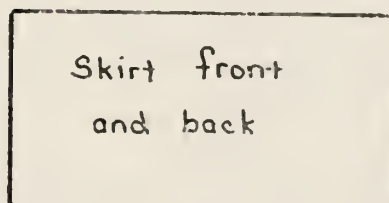
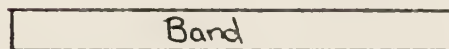
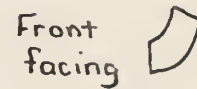
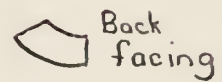
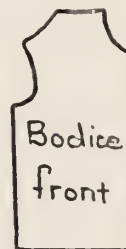
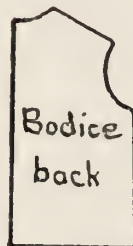
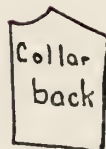
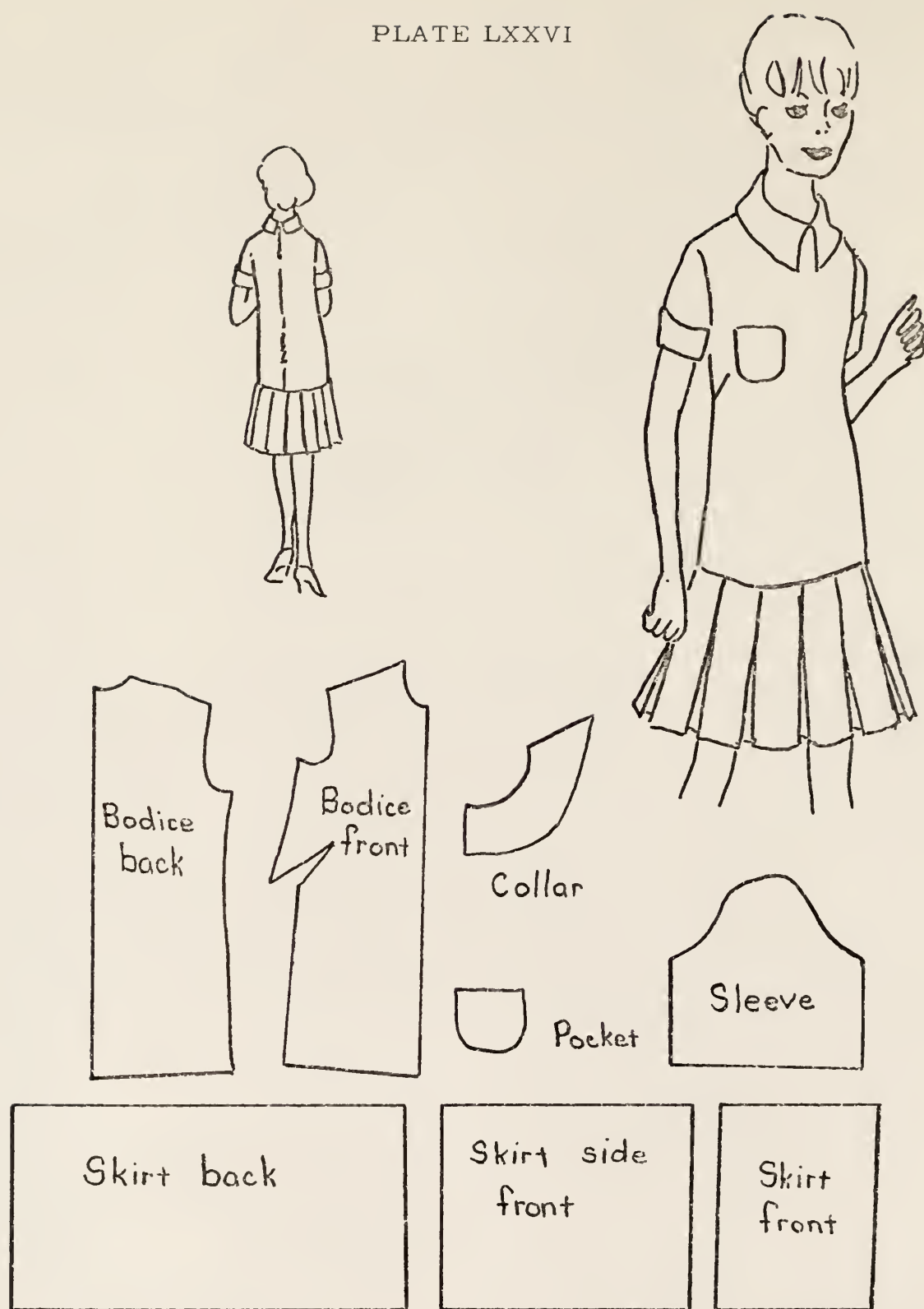


PLATE LXXVI



EXPLANATION FOR PLATES LXXVII AND LXXVIII

Adaptation for look-a-like effect using the addition of hipline pockets to both dresses and cutting a large yoke on the mother's bodice front and back.

PLATE LXXVII



PLATE LXXVIII

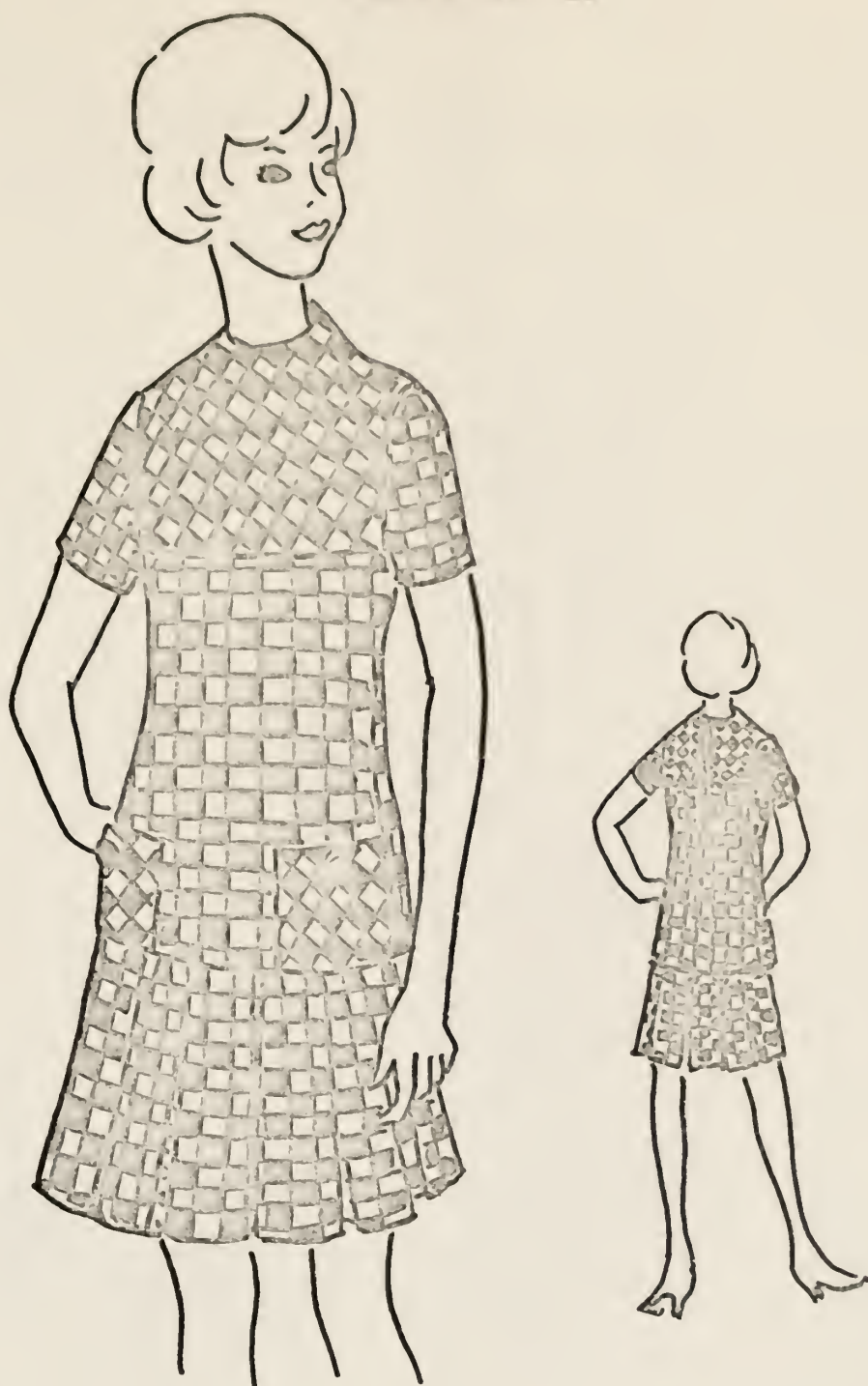


PLATE LXXIX



Fig. 28

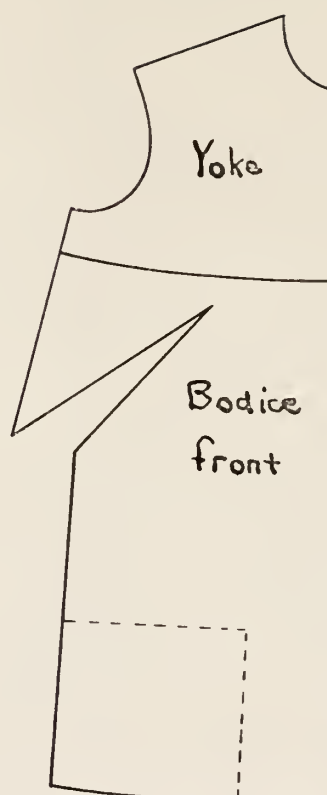


Fig. 29

PATTERN FOR YOKE AND HIPLINE POCKETS

The two piece yoke is made by cutting the bodice pieces at the desired level.

On the lower part of the front bodice draw two lines to represent the pocket position (broken lines). Make a pattern for pocket of this finished size. Allow one-fourth inch for turning under, and one inch for the top hem.

Make the girl's pattern as is except leave off the hip band and put two pockets on the lower part of the front bodice.

EXPLANATION OF PLATES LXXX AND LXXXI

A pair of commercial pants dress patterns that have look-a-like adaptability.

PLATE LXXX

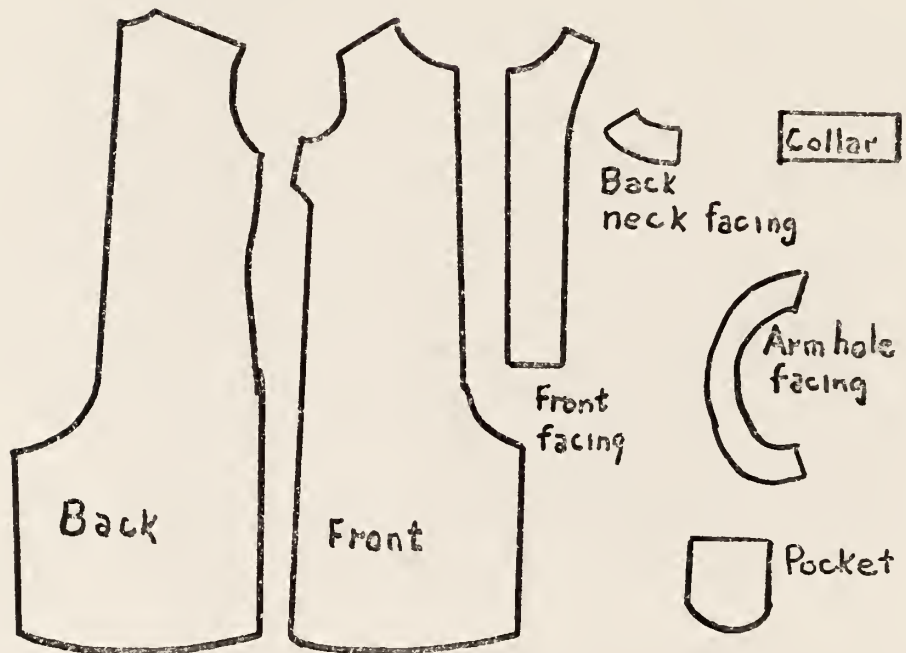
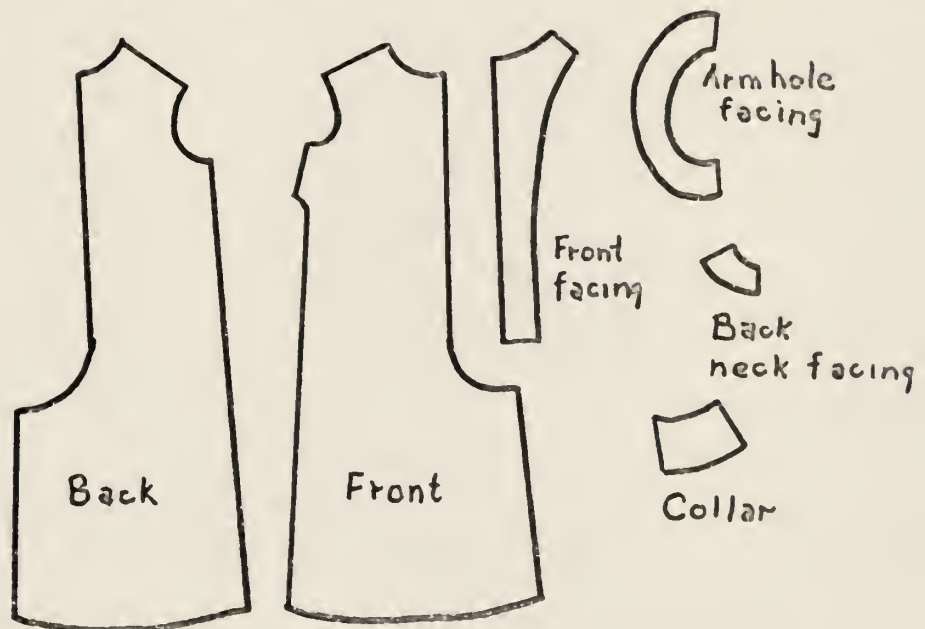


PLATE LXXXI



EXPLANATION OF PLATES LXXXII AND LXXXIII

Adaptation for look-a-like effect by cutting a yoke, lowered waistline, and making an overlap in the skirt section.

PLATE LXXXII

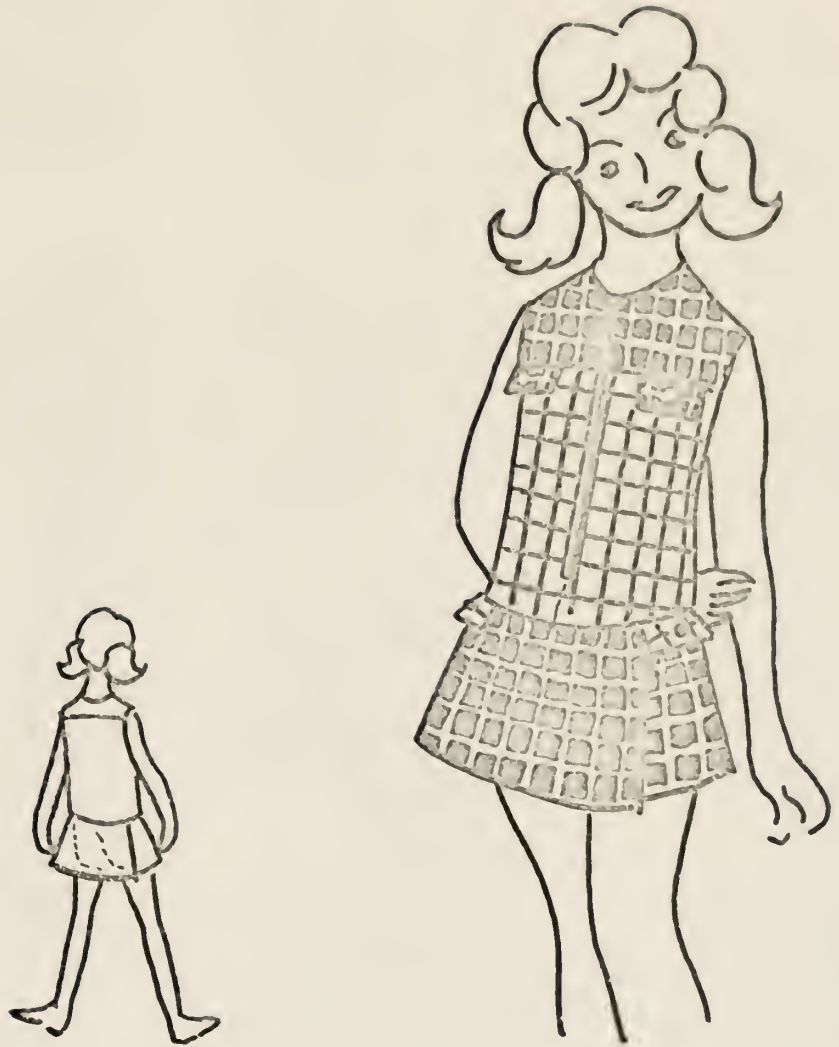


PLATE LXXXIII

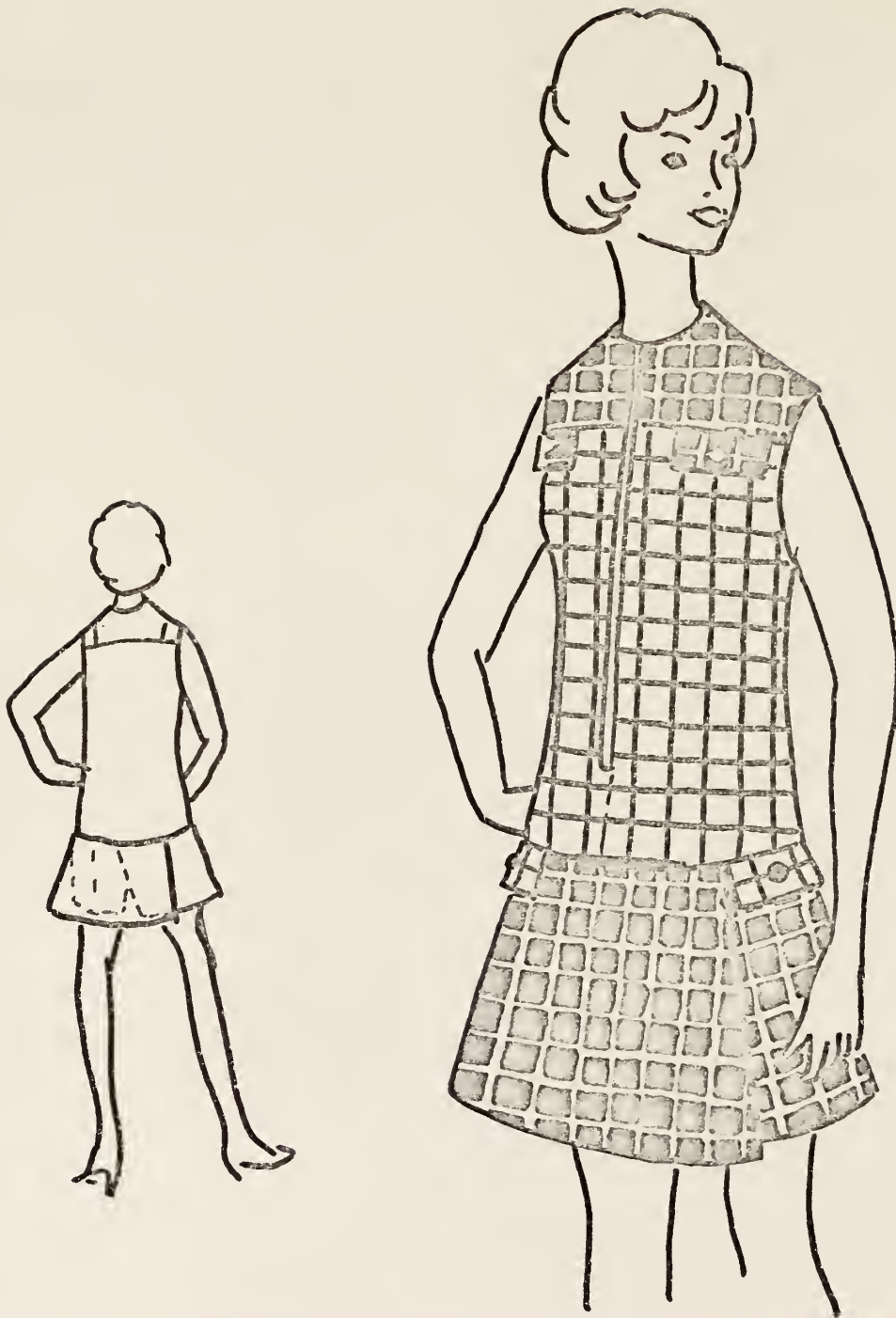


PLATE LXXXIV

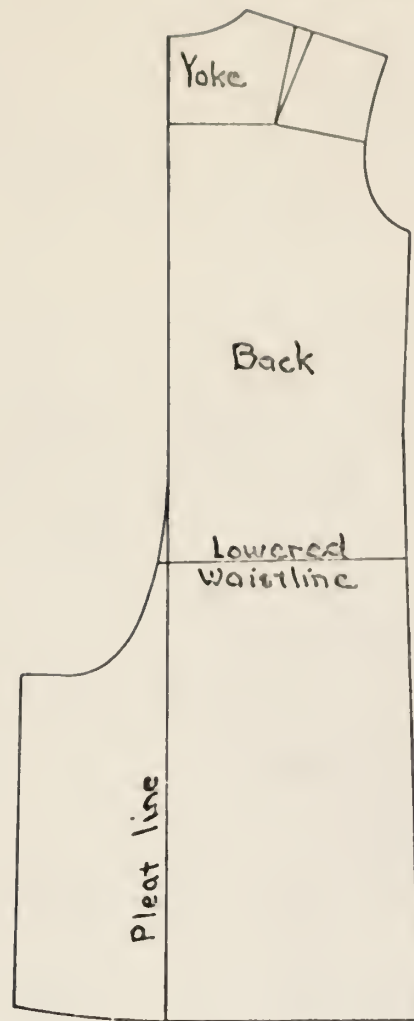


Fig. 30

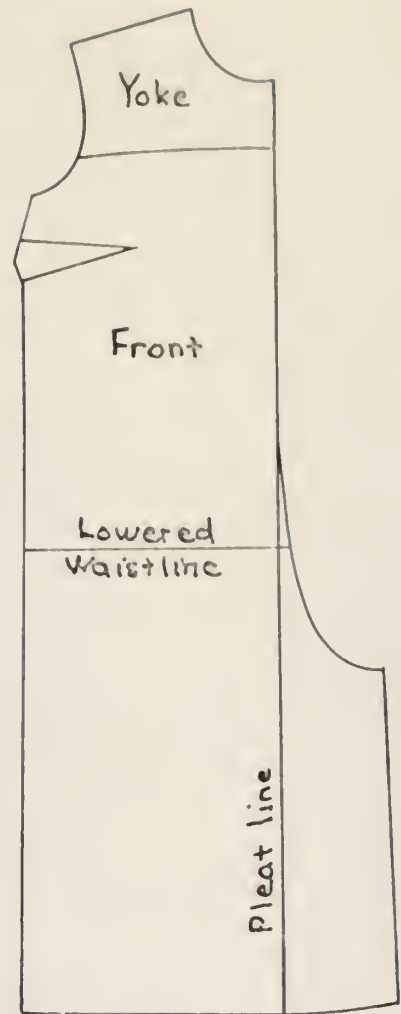


Fig. 31

PATTERN FOR YOKE AND LOWERED WAISTLINE

To make yoke section cut across the back at the level of the lower end of the shoulder dart. Place center back bodice pattern on fold of fabric. Cut across the front at desired level.

Cut across back and front at the hip line (three to five inches below waistline) to get the lowered waistline.

PLATE LXXXV

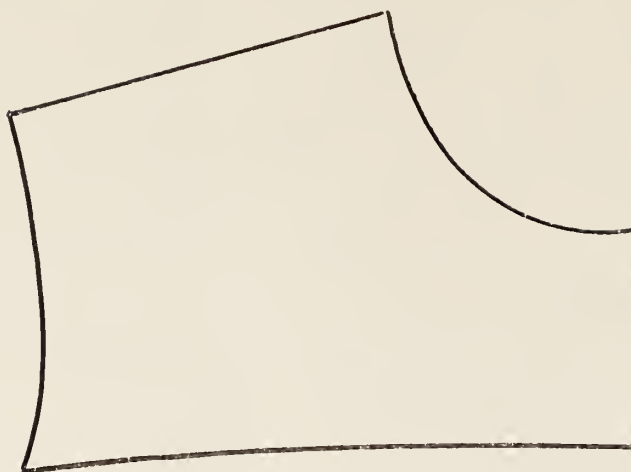


Fig. 32

Front Yoke.

DETAIL OF YOKE

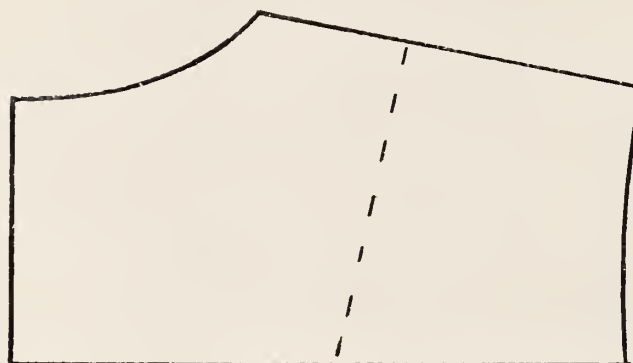


Fig. 33

When the dart is closed the bottom yoke line becomes a straight line. Cut with center back on fold of fabric.

PLATE LXXXVI

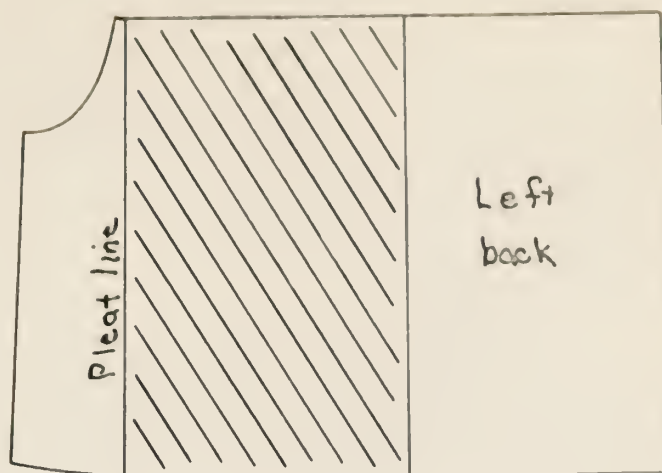


Fig. 34

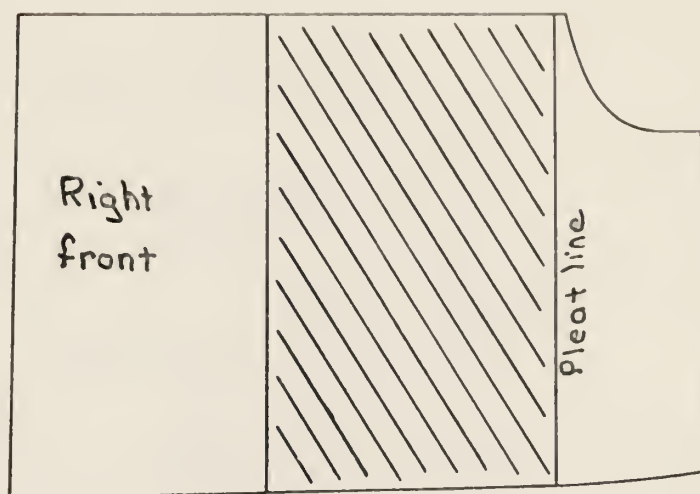


Fig. 35

PATTERN FOR SKIRT SECTION WITH OVERLAP

Trace the pattern for the front and back pants sections. Decide on the amount of depth desired in the pleat. Slash on the pleat line and spread twice the amount of overlap. Note: There is a pleat in the right front and left back only.

EXPLANATION OF PLATES LXXXVII AND LXXXVIII

A pair of commercial dress with natural waistline patterns that have look-a-like adaptability.

PLATE LXXXVII

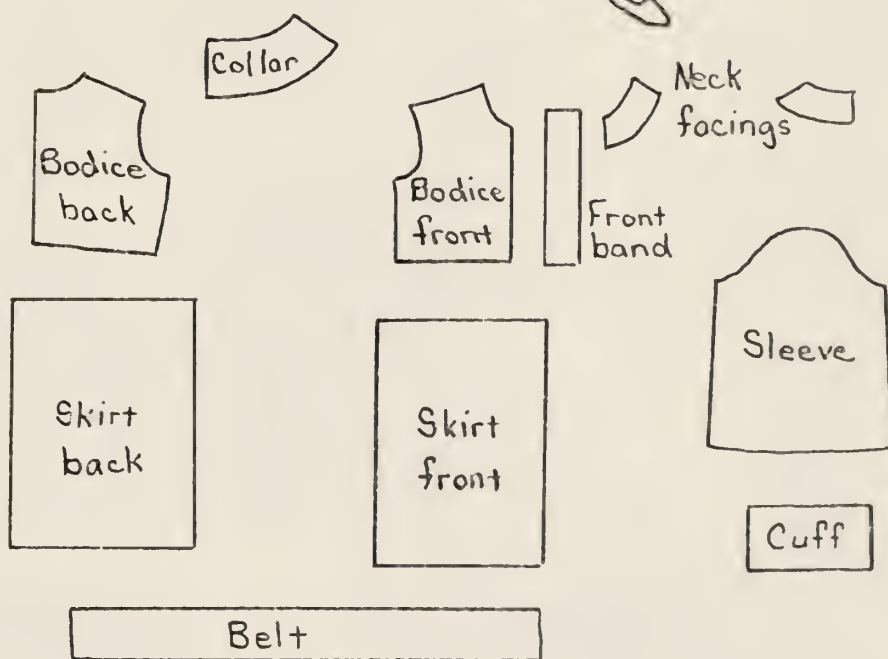
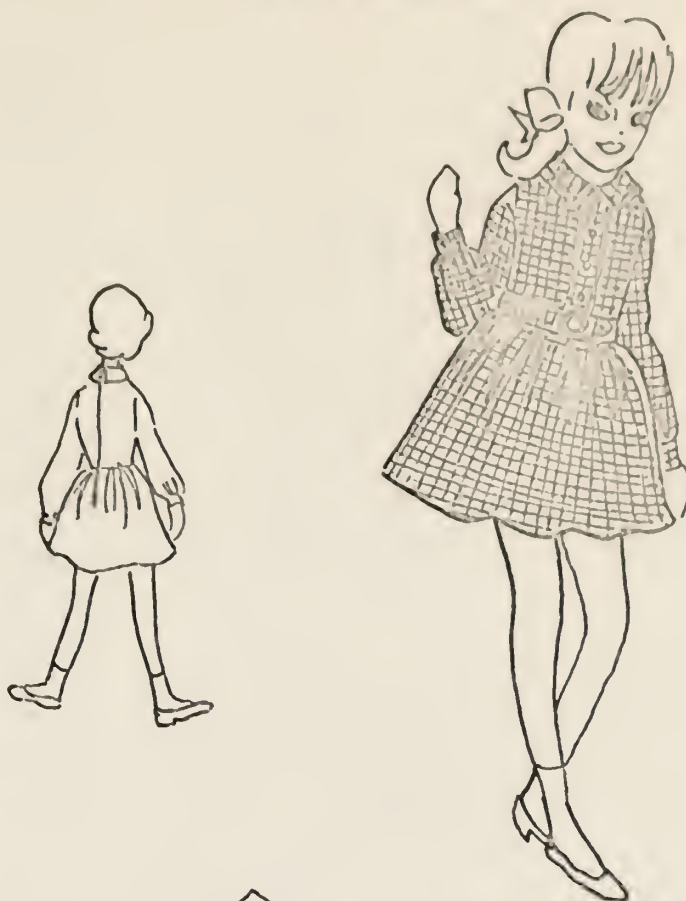


PLATE LXXXVIII



EXPLANATION OF PLATES LXXXIX AND XC

Adaptation for look-a-like effect made by shortening sleeves, adding band collars, button front tabs and belts. Mother's bodice changed to center back opening.

PLATE LXXXIX



PLATE XC

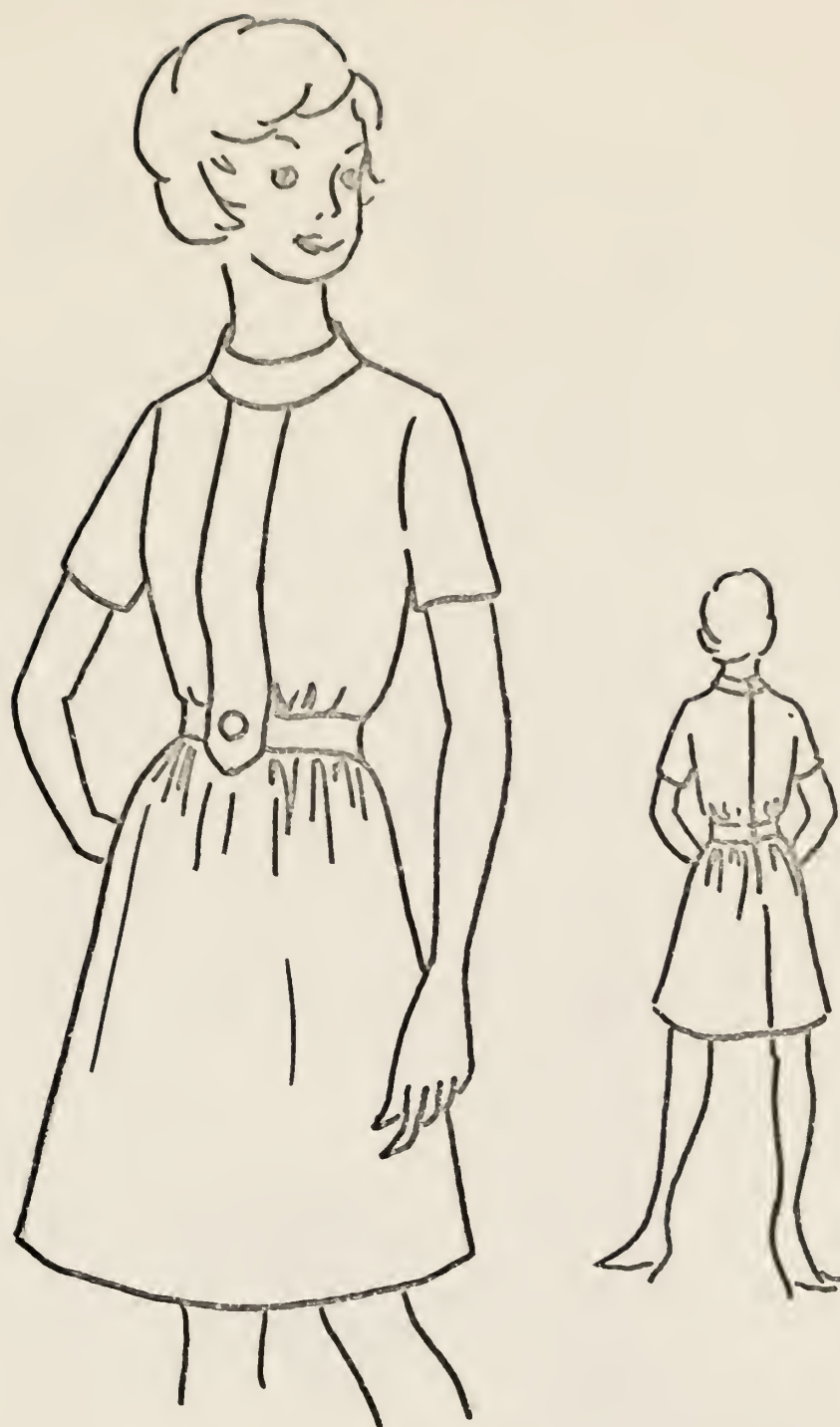


PLATE XCI

PATTERN FOR BODICE

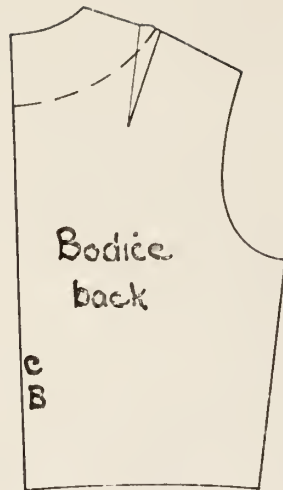


Fig. 36

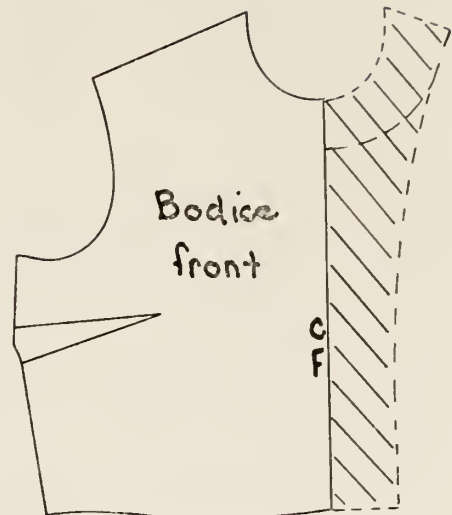


Fig. 37

Place center front line on fold of fabric. Make a seam allowance at the center back instead of placing the pattern on the fold of fabric.

Cut new neck facings.

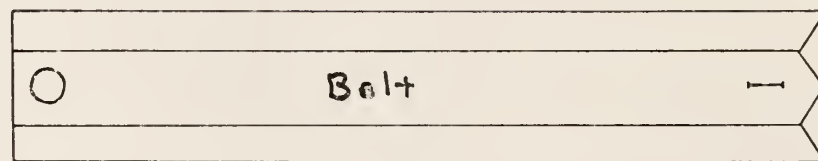


Fig. 38

Make a straight belt to fit the natural waistline. Sew a button at straight end and make a buttonhole at the pointed end.

PLATE XCII

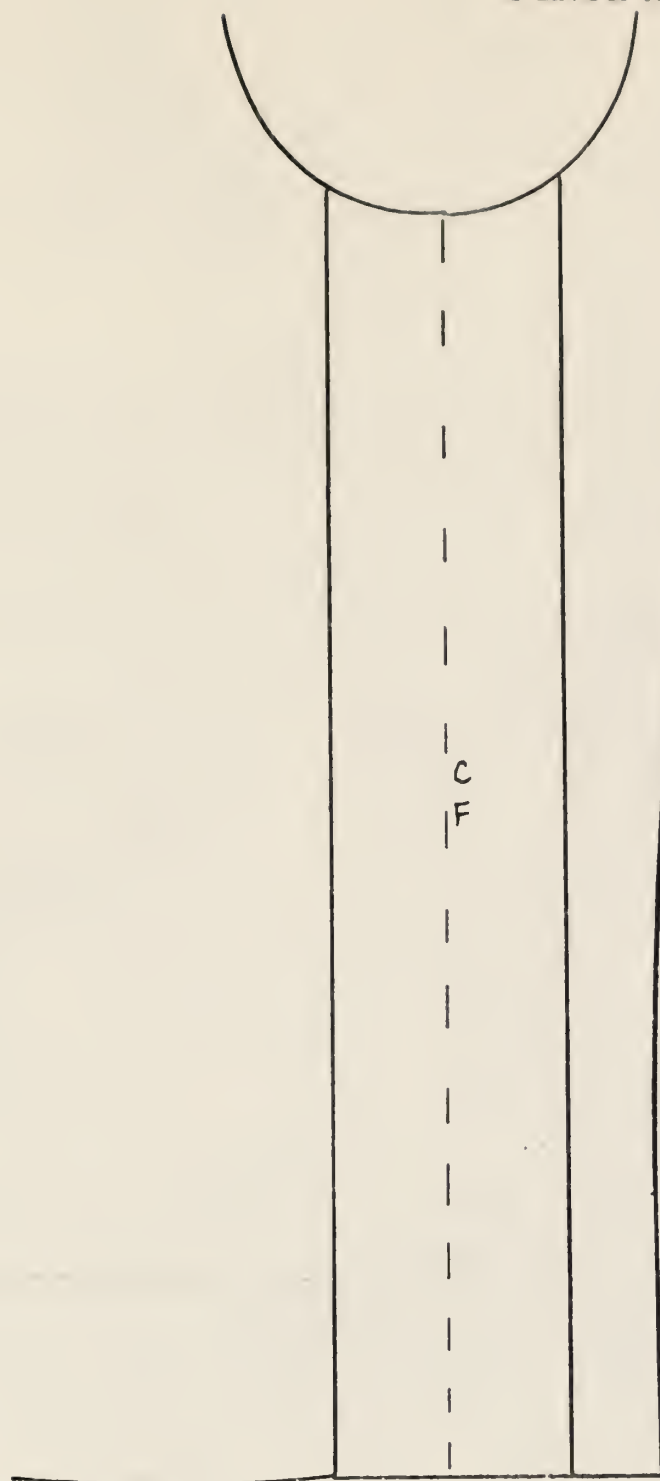
PATTERN FOR FRONT
BAND

Fig. 39

Lay a piece of tracing paper over the front pattern and trace the center front line and the neckline. For a three inch tab mark over one and one-half inches each way from center front.

To make V point see PLATE LXXIII.

Make a buttonhole at the waistline level.

To shorten sleeves see PLATE XCVIII.

PLATE XCIII
PATTERN FOR BAND COLLAR

Fig. 40

Trace front and back neckline and add one inch toward the center. Cut out this pattern.

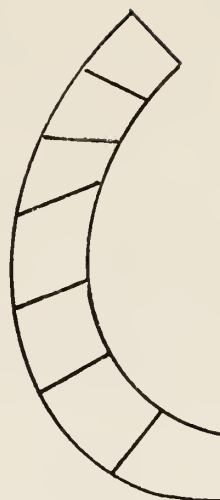
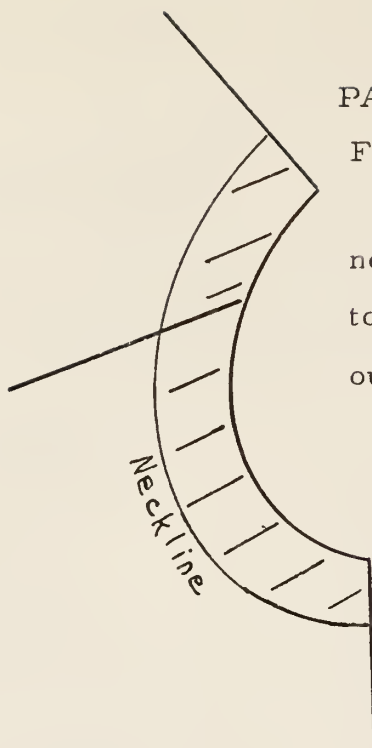
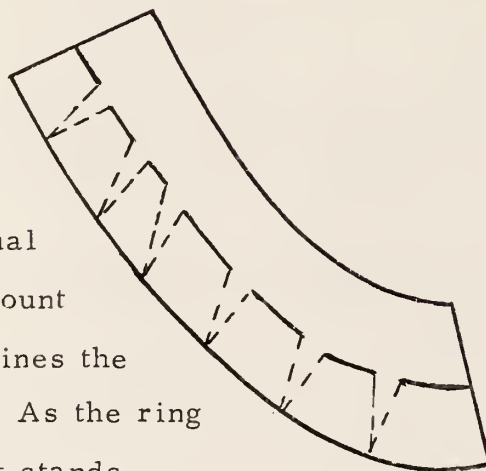


Fig. 41

Slash from the center edge at the six locations shown. Leave the outer edge connected to maintain neckline.

Fig. 42

Spread the ring at the six slashes by an equal amount. The amount of spread determines the amount of stand. As the ring is spread more it stands straighter. A completely straight band will stand straight up. For a wider band add to the inside.



EXPLANATION OF PLATES XCIV AND XCV

A pair of commercial two-piece dress patterns that have look-a-like adaptability.

PLATE XCIV

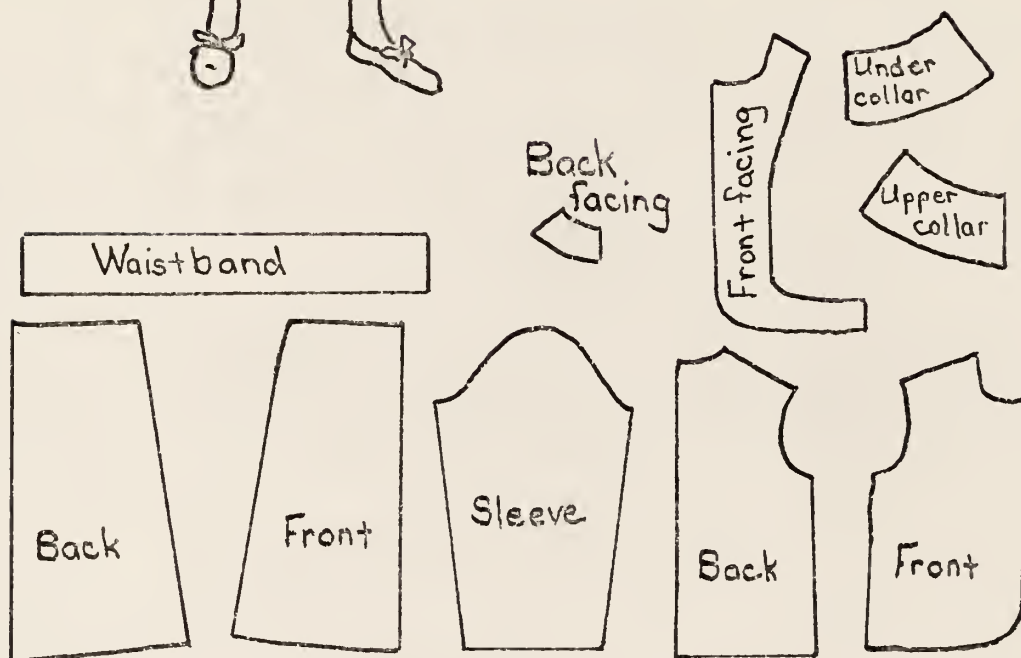
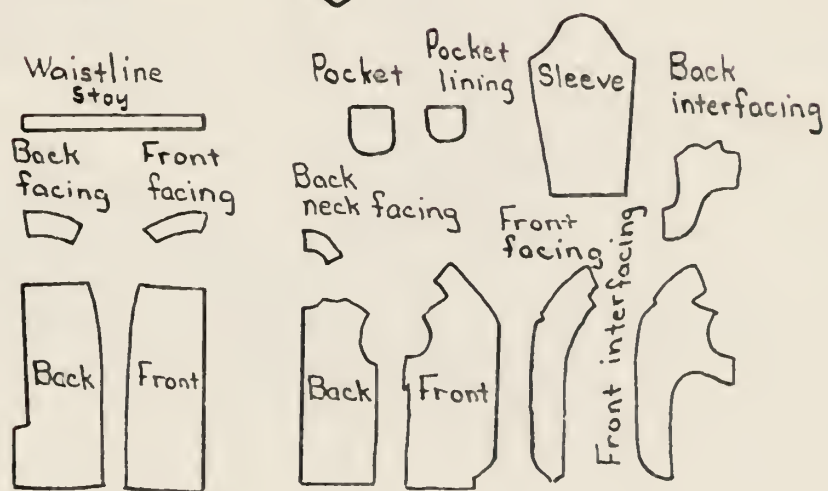
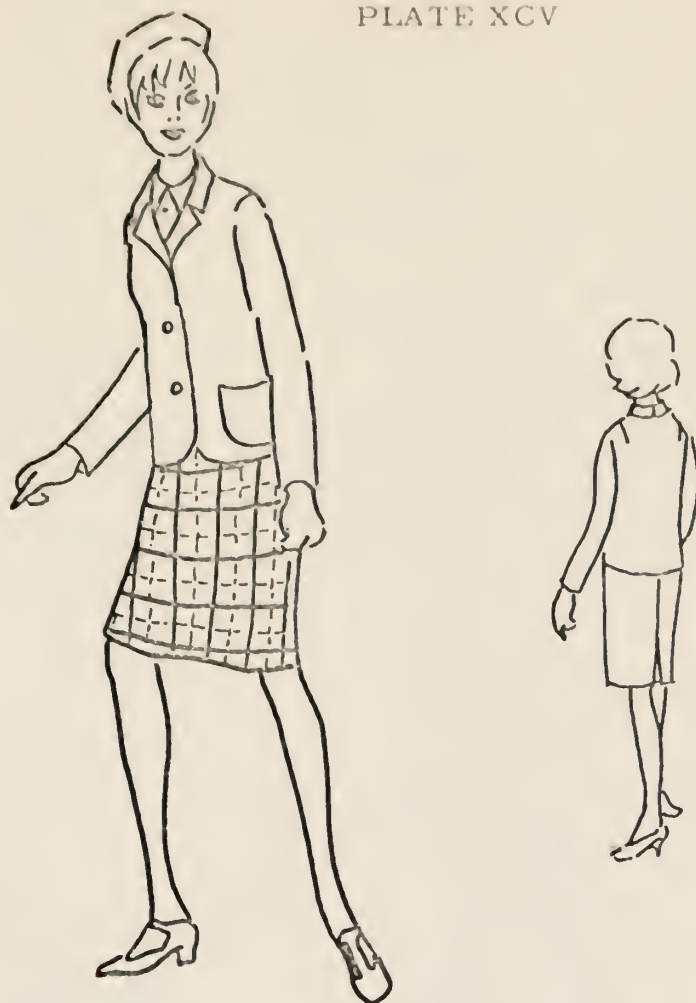


PLATE XCV



EXPLANATION OF PLATES XCVI AND XCVII

Adaptation for look-a-like effect made by cutting the front edge from the jackets and shortening them.

PLATE XCVI

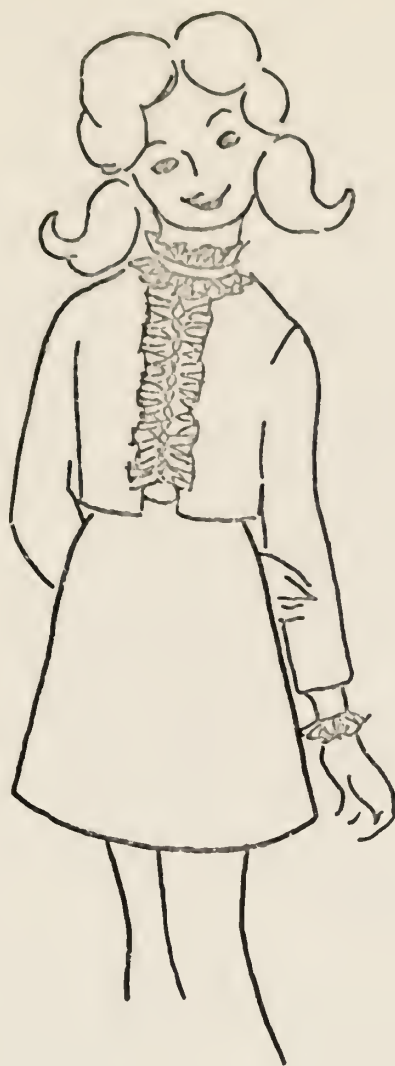


PLATE XCVII



EXPLANATION OF PLATE XCVIII

Figs. 43 and 44

Shorten the back and front to desired length. Take the desired amount off the center front and true in the new neck line.

Fig. 45

Cut the sleeves off at the proper length for bracelet length sleeves.

General rule for sleeve lengths:

Short sleeve is half way between elbow line and bicep line.

The elbow line is one inch above half way between the bicep line and long sleeve.

Three-quarter length is half way between long sleeve and elbow line.

Bracelet length is halfway between three-quarter and long sleeve.

Fig. 46

Fold the pattern back on itself to establish bottom line of sleeve. Establish seam line of the hem section with it folded back under to make width equal to the width of the pattern.

PLATE XCVIII

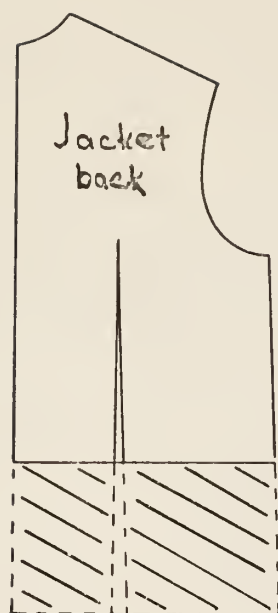


Fig. 43

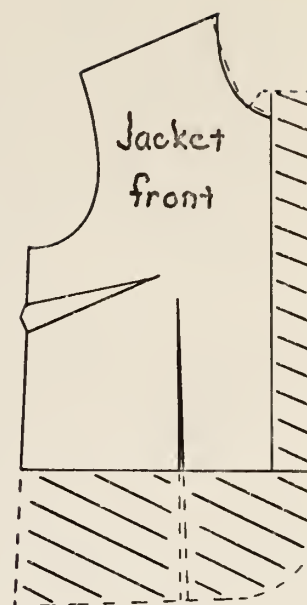


Fig. 44

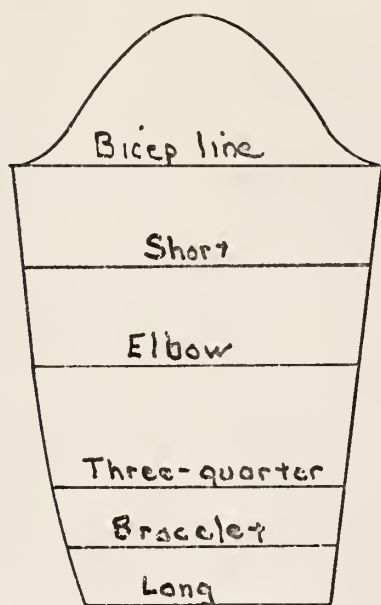


Fig. 45



Fig. 46

JACKET PATTERN

DEVELOPMENT OF MOTHER-DAUGHTER FASHIONS
BY ADAPTING COMMERCIAL PATTERNS

by

HELEN BURGESS BORTZ

B. S. , Kansas State University, 1960

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles
and Interior Design

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1969

For children growing up, steps into the adult world often can be made easier by providing a means of identification with adults. Mother-daughter fashions are one such provision that some girls like.

Mother-daughter fashions in ready-to-wear departments are found on a limited basis. Thus, in most cases, people wanting such garments have to make their own. Three leading pattern companies offer little assistance in this specific area. Of 1,968 patterns offered in the companies December 1968 catalogues only 25 were labeled mother-daughter. The majority of home sewers lack training to develop their own patterns, so the logical solution to the problem is to make adaptations on available patterns.

Considerable published material relates to fashion design for women, little was found relating to children's fashion, and none was found that dealt with adaptations of commercial patterns. The intended purpose of this project was to present ideas, in pictorial form, to the home sewer for creating look-a-like fashions by adapting commercial patterns. Three fundamental tools of dress design were used: (1) fabric, (2) trim, and (3) styling.

Three groups of patterns were used as the basis for development of look-a-like fashions for a daughter, age 8, Girl's size 12 and a mother, age 30, Misses' size 16. Each group of patterns treated with

with one of the three tools of dress design included for both mother and daughter:

1. one-piece dress with natural waistline
2. one-piece dress with lowered waistline
3. shift-type dress
4. two-piece dress
5. slacks
6. one- or two-piece pants dress

Illustrations show the patterns before and after adaptations were made. Changes necessary to achieve the adaptations were made for the trim and styling groups by performing the drafting changes on the full size patterns. Then patterns were reduced to centimeter scale for presentation purposes.

The simplest way to achieve look-a-like fashions is to use patterns of like or similar styling suited to the taste of each wearer, and to make them of companion fabrics.

Another easy way to get coordinated fashions for mother-daughter is to apply companion trim to garments of similar styling. Trimming is readily available on the market or the seamstress can make her own.

When patterns can not be found of the desired style similarity between mother and daughter garments can be obtained by making simple changes in the styling lines on the patterns.

